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PIANO TEACHING

ITS

PRINCIPLES AND PROBLEMS

BY
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PREFACE

I AM frequently asked by students who are starting out on their own account as piano teachers, or who have had some experience in such work, for advice concerning knotty problems which they are encountering. Realizing that there is an almost total lack of available and systematic literature to which I can refer them, I have attempted to supply this deficiency in the following pages. In doing so, I have constantly borne in mind actual questions which have been propounded to me concerning the subjects discussed. To these I have not attempted to give encyclopedic answers, but have simply suggested directions in which solutions may be discovered by the ingenuity of the teacher.

Some few of the ideas thus brought forward I have gleaned from writings on the subject; many have come from my teachers and other friends in the profession; while the remainder have occurred as the fruit of my own labors. None of them, therefore, are advocated merely from a theoretical course of reasoning, but all have been tried in the furnace of actual experience, and have not been found wanting.

I venture to hope, accordingly, that among the thoughts presented each piano teacher may discover something of stimulating power, and that those who are now piano students, or are seeking by themselves to keep in touch with modern methods and materials, may find an occasional help by the way. It is possible, also, that the book may be found useful by those conservatories and private teachers who are engaged in the laudable and much needed work of conducting training classes for future music teachers.

CLARENCE G. HAMILTON.

WELLESLEY, MASS., June 9, 1910.

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PIANO TEACHING

CHAPTER I

THE PIANO TEACHER'S EQUIPMENT

You have decided to become a piano teacher. I have no wish to dissuade you from this intention, for the profession is an honorable and a useful one, and there is plenty of room in it for the exercise of real ability; but, before your decision is irrevocable, it is fair that an outline, at least, of the equipment necessary for the work should be placed before you. Viewing this clearly, you will either have more confidence to persist in your intention, or you may abandon it in favor of some vocation more suited to your talents.

Considerations
before entering
the profession.

You have, I trust, a high ideal of the sphere of music, and a desire to become an effective missionary in its behalf. For a time, however, this excellent aim must be relegated to the background, while you consider the more prosaic business side of the enterprise; for your success or failure will depend largely upon how you manage the manifold details which you will find encompassing your labors. If you are so fortunate as to obtain a salaried position in some institution, many of these pitfalls will be eliminated; but if, as I assume, you are relying wholly upon your own efforts, you must take care to place yourself in close alliance with recognized business principles.

Necessity for the
observance of
business principles.

Such principles declare, as a primary dictum, that you should start out with sufficient capital. This capital, in the case of a piano teacher, will consist of both brains and money; for, in default of either one, he is powerless. Assuming that you have the former in abundance, let us see how the money

Nature of a piano
teacher's capital,
and directions in
which it must be
spent.

capital is to be invested. Much of it must be spent upon the cultivation of your mind and fingers—in the acquirement of a knowledge of the components of music and the ability to interpret it. Undoubtedly, you have already accomplished signal results along these lines, or you would not think of music as a profession; for one must grow up from childhood familiar with the language of music if he is ever to express himself readily in it. Besides mental cultivation, however, there are tools demanded for your workshop which must also receive careful attention. Let us elaborate these matters more fully.

You will be quick to inquire how much time you should spend with an instructor before you shall have gained the amount of piano study required. amount of skill requisite to set up for yourself as a teacher. This question is a difficult one to answer, inasmuch as the factors of individual aptitude, of diligence in practice, and of the deftness of the instructor, must have so decided an influence; but it is safe to say that four or five years of earnest application may be considered a minimum amount. I have heard of an enterprising individual who took twenty lessons and then retailed them to pupils, stopping always at the twentieth for want of further educational pabulum; but we may trust that such cases are rare. It is not necessary, however, that one should arrive at the stage of virtuosity before he begins to impart his knowledge. It will suffice if he has studied typical examples of the work of the great pianoforte masters, and if he have in his repertory such selections as a Bach prelude and fugue, sonatas by Haydn, Mozart, and Beethoven, a Mendelssohn *Song Without Words*, and short pieces by Schubert, Chopin, Schumann, and the best of the present-day composers. A piano teacher who cannot play is like a carpenter who cannot saw a stick of wood. So he should always have something, however unpretentious, to perform for friends, or even in public; for while the latter stage of accomplishment is not absolutely necessary, there is yet no more decisive proof of his competency than that afforded by his fearless and agreeable

interpretation of music in the presence of a crowd of witnesses.

While a finished and artistic style should be your main object, it is none the less important that you should become a ready sight-reader. Your success in this branch will depend largely upon your own persistence in making and seizing upon opportunities for

Opportunities for acquiring readiness in sight-reading.

practice. By yourself, you can map out a course of systematic work, which will begin with the reading of hymns, and will continue with that of collections of compositions of good musical worth, but of no great difficulty, like the sonatinas of Kuhlau, Clementi, and Dussek, and the easier works of Haydn and Mozart. You will at the same time derive great benefit from a series of meetings with some friend who has aims and attainments similar to your own, during which meetings regular amounts of four-hand music are read, such as the four books of Haydn's symphonies (*edition Peters, vols. 186 a-d*), and Mozart's compositions (*edition Peters, vol. 12*). Take care, however, to change frequently from the treble to the bass part, or *vice versa*, in order that your attainments may not become one-sided. With your violinist friend, you may also read works like the violin and piano sonatas of Haydn, Mozart, and Beethoven, in which the piano has a part equal in importance to that of the other instrument; while your friends who are singers will gladly afford you practice in the playing of their accompaniments. As your skill increases, you will find no lack of opportunity to display it at any gathering where music is a feature; and, as a result, you will discover that you are gaining in sympathy and ease as an interpreter, as well as accomplishing the object for which you started.

Having secured the requisite pianistic training, you should yet pause a little to answer the questions: "Why do I wish to become a piano teacher? Is it because it is an easy occupation? Is it because it is profitable?" Neither of these reasons is sufficient. If your teaching is not intended to amount to anything in the way of definite artistic results, you had better let it alone. There are

Possible motives in becoming a piano teacher.

plenty of hard-working teachers in the field already, and there is no room in it for the elegant trifle. If you are to enter it at all, it should be through the gate of serious aims and thoughtful, energetic endeavor. Again, the profession is not what might be called a lucrative one. Teachers of any branches are badly enough paid, and the music teacher often fares worse than others. It is only, indeed, by dint of unflagging industry and perseverance that he ever attains to a comfortable or steady income. Let me emphasize the fact, then, that you should let music teaching decidedly alone, unless Music itself compels you to devote yourself to it by means of its irresistible attraction. The artist spirit should be in you: that spirit which is so animated by love for music that it will never leave you happy in any other occupation; that spirit which involves an enthusiasm that will ride rough-shod over apparent failures, secure in its devotion to its object. If you have this spirit you need hesitate no longer.

If you have crossed the Rubicon to a musical career, you have next to collect your materials into usable form. Of course you are familiar enough with the common devices of musical notation, such as the staff formation, the clef and bar signs, and the values of notes and rests. But are these facts arranged in your mind in an orderly manner, or are they in a state of general confusion? For we must have no uncertainties in teaching: everything must be as clear as day to the teacher, at least, or it will never become so to the pupil. Take some good music primer, preferably *Burrowes' Piano Primer* (*Edited by Bullard*), and peruse it diligently with pencil in hand and a blank book by your side in which to write down the topics in order, together with any remarks you wish to make about them. Every volume which you want to make your own, in fact, should be treated in this way, with the result that you take away from it a little book which you have written yourself, and which contains the meat of its contents, as related to your needs. You may not desire to teach the items in the primer as there treated, but you will have systematized your

**A systematic
knowledge of
musical funda-
mentals.**

ideas on the subject, and you now know just where to look for any information which it contains. Other branches of music of which you should in a similar manner gain at least an elementary knowledge are the Development of Notation, the Science of Harmony, and the Principles of Musical Form. For the first, *The Story of Notation*, by C. F. Abdy Williams is recommended; for the second, any concise text-book of harmony, like Stainer's *Harmony*, or York's *Harmony Simplified*; and for the third, Goetschius' *Lessons in Music Form*.

You must also take measures to secure as wide an acquaintance as possible with piano compositions. A first necessity for your teaching will be a graded list of pieces and studies adapted to the varying demands of pupils. I shall begin such lists for you in Chapter XI; but the pieces which you intend to use should be much more than mere names to you. You should study through each of them before attempting to expound it to a pupil, and should be conversant with its difficulties and its capacities for illustrating important points. Also, the initial lists should be rapidly augmented by a perusal of all kinds of compositions, both classic and modern, which are liable to furnish useful material; and such material, when found, should be classified for future reference. In this way, also, another practical benefit may be made to accrue from the sight-reading course outlined above.

In order to acquire the proper conception of how each composer's works should be treated, you should have some knowledge of how music looked to him; what kind of a man he was, what were his surroundings, and what the condition of music was in his day. You should realize that the music of Bach's time was not only different in style, but was played with an entirely different touch and range of tone from the music of the present; and that it is thus a gross anachronism to play Bach in the style of Chopin, or Beethoven in the style of Debussy. It is not enough, either, to tell a pupil that Bach or Beethoven lived some time in the long ago; but you should make these men

How to compile
graded lists of
teaching compositions.

How to obtain a
proper historical
perspective.

real to him by suggesting that Bach was a contemporary of Benjamin Franklin, and that Beethoven was a small boy during our Revolutionary War. Make yourself master, therefore, of some concise history of music, such as Hamilton's *Outlines of Music History*, and afterward fill in details by reading larger works on both musical and general history.

So much for the components of your mental outfit. Some of this, like the musical instruction you have received, has required the expenditure of money capital; some of it, like the native aptitude for the profession, has presupposed a capital inherent in yourself, and not to be bought upon any terms. We pass now to the consideration of a number of the necessary tools which must be provided.

The mental and material parts of the outfit.

Get, to begin with, the very best piano your means can afford. Perhaps you already have this; but it is often the case that students start out to teach with nothing to inspire them but a worn-out old instrument which they, or others before them, have reduced to a wreck by years of hard usage. Inventions in piano manufacture, too, have been so numerous that the instrument of to-day is quite a different affair from that of thirty or forty years ago, with longer compass, greater tone-capacity, and richer quality. So, if you do not wish to teach how to play merely the piano of a bygone age, you should have a modern instrument, preferably in the "grand" form. Choose one of a reliable make, with a firm, responsive action; one, moreover, in which the bass does not give way under your fingers, and of which the treble is pure and true, but not harsh. After you have purchased such an one, hire a competent tuner to look after it at intervals of not less than three months, whether it seems to need it or not; for the rapid degeneration which often occurs in new pianos is most frequently caused by failure to keep them properly cared for as to tuning and adjustment; while a still more fatal consequence of this neglect rests in the danger to the teacher's own nice perception of musical values and pitch, which an ill-adjusted piano is liable to imperil. If

Choice and care of a piano.

your pocketbook will permit, you will find it of advantage to possess a second piano, to be used for illustrations and second-piano parts. This can at least be noted as a possibility.

Next in importance to the instrument comes the teacher's library of music and books about music. What an advantage the musician has over the painter in respect to these! For while the latter must sometimes travel thousands of miles in order to study

The nucleus of a library of music and books.

models of his art at first hand, the musician can purchase, at trifling expense, the masterpieces of the great composers in excellent editions, and can interpret them at his leisure without leaving the confines of his own home. As a nucleus for your music library I may suggest the following:— Handel's *Suites*; Bach's *Well Tempered Clavichord*; the best sonatas of Haydn and Mozart; the complete sonatas of Beethoven; Schubert's *Impromptus* and *Moments Musicaux*; Mendelssohn's *Songs without Words*; Op. 12, 15, 21, 23, 68 and 82 of Schumann's works; Chopin's *Waltzes*, *Mazurkas*, *Polonaises*, *Nocturnes*, *Preludes*, *Ballades* and *Impromptus*; and selections from the piano works of Liszt, Brahms, Rubinstein, Grieg, Moszkowski, Macdowell, and other prominent modern composers. All these should, if possible, be bound, arranged in alphabetical order, and kept conveniently at hand. Of literature about music, I should put of first importance a subscription to one of the excellent monthly magazines devoted to the interests of your work. After this, beside the books mentioned above, Elson's *Music Dictionary*, Baltzell's *Dictionary of Musicians*, and Parry's *Evolution of the Art of Music* will make a good beginning; while the five volumes of Grove's *Dictionary of Music and Musicians*, the standard work on the subject, should be added as soon as funds will permit. In augmenting your library you will gradually complete your lists of the works of the great masters, and will add to your books a volume at a time, as each one is read. Hamilton's *Outlines of Music History*, Pratt's *History of Music*, Dickinson's *Study of Music History*, and Streatfeild's *Modern Music and Musicians* will widen the his-

torical horizon; while biographies of various composers will emphasize certain epochs. From these will proceed books upon special branches, like Finck's *Songs and Song Writers*, Apthorp's *The Opera, Past and Present*, Goepp's *Symphonies and their Meaning*, Lavignac's *Music Education and Music and Musicians*. For general culture on kindred subjects, you should have on history, Myers' *General History*; on art, Reinach's *Story of Art through the Ages* and Caffin's *How to Study Pictures*; on psychology and pedagogy, Fisher's *Psychology for Music Teachers*, James' *Talks with Teachers*, and Morgan's *Psychology for Teachers*.*

The question of *where* you are to teach must also be answered. Most young teachers begin by giving their lessons at the houses of their pupils; and there are some advantages in this plan, since it involves an amount of outdoor exercise, and allows the instructor to ascertain under what conditions each pupil is working. But there are also many circumstances which are apt to induce the teacher later on to change the scene of his activity to his own house, or to a business studio. Concentration of work and materials is thus favored, time is saved, music is handy for reference, and the teacher can gauge the pupil's performance more accurately, because he understands just what the piano is capable of. But if you do not wish to go out to teach, be careful of your own physical exercise. I have known teachers who taught from morning till night in one room, stopping only for a hasty lunch, and then even continued the process into the evening, thus laying all their plans for an early digestive collapse. If you are not sure of getting regular exercise, it is well to give a few of your lessons at your pupils' houses, and thus force yourself into the open air occasionally. Also, if you teach in your own quarters, take care to keep informed as to what encouragement your pupil receives at home, and especially as to what sort of instrument he is practicing upon. A pupil once asked me if my piano was not badly out of tune just after it had been put in prime con-

Relative advantages of various teaching places.

* See book list, page 163.

dition. On investigation, I found that her own piano had not been tuned for years, and that her ears had become so educated to false pitch that correct pitch sounded wrong to her. Insist, therefore, that your pupils keep their pianos in proper condition.

Your music room will of course receive careful attention. While your individual taste should have free play in its arrangement and decoration, there are a few principles which can be taken as guides. The room should be as commodious and well ventilated as possible. Your piano should be so located as to receive proper light, both in the daytime and in the evening; and your library

The location and outfit of the music room.



The Music Room.

and desk should occupy convenient spaces. As to other furniture, let it not be too numerous or too comfortable; for, in the one case, free progress about the room will be made difficult, and, in the other, the atmosphere of alertness which should prevail will be endangered. Make the decorative tone quiet, and one which will not distract the attention; and let the few pictures be chosen with reference to your needs. This means

that you should have one or two portraits of your favorite musicians, and, more especially, copies of masterpieces which represent distinctive schools of art, and which you can use to illustrate different styles of music: a Raphael for the classic style (*see page 107*), a Rembrandt for tonal contrasts (*see page 108*), a Corot for modern romanticism (*see page 114*). Do not forget, either, to provide a small blackboard, which will frequently be called upon to illustrate salient points of the lesson.

As the absence of preparation in little details is sure to bring constant annoyances, take care to provide a plentiful supply

Supplies of small articles.

of such commodities as paper, pencils, pens and ink. Have your desk supplied with neat stationery, and with book-keeping accoutrements. Your bill-heads, business cards, circulars of terms, and the like should have each its separate pocket; and your correspondence should be filed for immediate reference.

There is only one thing more needed to complete your outfit, and that is the presence of a group of expectant pupils. I have seen students excellently prepared to teach who got little further than such preparation; while others who were not

Tact in securing pupils.

by any means so well equipped became immediately surrounded by an interested *clientèle*, that seemed to spring up like mushrooms. Your success in obtaining pupils must depend so largely upon your own tact and address that I shall venture only a few suggestions as to how these may be employed most efficaciously.

You will have to depend primarily upon your friends to give you your start. It follows that your beginning will be best

Notification of friends and acquaintances.

made in a place where your abilities are well known. But you must not expect even here that people will seek you out in a corner. You should make it known as widely as possible that you want to teach, and that you are competent to do so. Tell your friends, therefore, and interest them in your project; and reach as extensive a circle of acquaintances as possible by sending out cards with an inscription upon them, brief and to the point, reading somewhat as follows:

HENRY M. ALTON,

TEACHER OF PIANOFORTE PLAYING

Hours for consultation, Tuesdays and Fridays
from two to five o'clock P.M.

45 PEARL STREET
Telephone: 417-3

The most favorable season for circulating such cards is in the early fall, when parents are deciding upon instructors for their children; and a similar card may be inserted in the newspapers at the same time. As to further solicitation, you can best judge for yourself. I once had a pupil who secured a flourishing class by paying personal visits to all acquaintances who had eligible children and asking for their patronage. This device, which was carried out in a small town, would perhaps not have succeeded so well in a larger place, or in the hands of a less tactful advocate, for the teacher who adopts such a method runs great danger of being placed in the same category as the book-agent, and treated accordingly. In any kind of advertising of which you make use, however, take care never to give the appearance of attempting to draw pupils away from other teachers. The rules of professional courtesy and of expediency alike forbid this.

Your best ally will, however, be your own playing. Let people see that you understand what you are about, let them actually hear you perform with credit, and you will have gained much headway in their esteem. And while your solo playing will be of great benefit to you, you can make yourself even more useful by a readiness in playing accompaniments. If you can add organ work to your accomplishments, and are thus able to display your prowess regularly in the church services, you will have

Methods of soliciting pupils.

Opportunities for making the teacher's musical ability known.

obtained another lever of advantage. Above all, make yourself alert, cheerful, and accommodating whenever any musical work is required of you which you can do without loss of dignity, and people will come to appreciate your ability, and talk of you as a musician of promise.

And once having secured a few pupils for your own, you have the possibility of making use of the very best form of advertisement, namely, that which consists in the *Influence of pupils' playing.* playing of your pupils. If they are awakened to interest by you, and if they show the value of your instructions by making progress, others will surely flock to your standard. We shall consider later on (Chap. IX.) how the work of your pupils can be exhibited to the best advantage. Only train them to play the best music in an interesting and intelligent manner, and their performances cannot fail to redound continually to your credit.

To summarize: your equipment will consist, on the *mental* side, of technical skill, enthusiasm, systematized knowledge of musical fundamentals, and a wide acquaintance with pianoforte compositions, together with the *Summary.* circumstances under which they were written; and on the *material* side, of a good piano, the nucleus of a library, a music room, and the smaller tools of your trade. Given these essentials, you have only to find the pupils in order to become fully launched in your profession. Remember that the beginning of teaching should itself be only a phase of study. See that your own advancement continues, therefore, under the guidance of a skilful teacher, if possible. Enlarge your acquaintance with music and literature about music. Fraternize with others whose work is similar to your own, and interchange with them the benefits of mutual experiences. Have your mind open to new ideas, and your intelligence discriminating as to which of them to accept. In such ways you will come to appreciate the limitless possibilities which are open to the exponents of music, and yet you will constantly gain confidence in your own abilities as your grasp upon the subject becomes firmer.

CHAPTER II

RULES AND REGULATIONS IN TEACHING

FROM the time that your first pupil appears, you will be confronted with a series of problems which concern your business relations with him. Some of these must be decided upon as they arise; but for the majority you can either be ready with a solution in advance or can provide in accordance with certain recognized principles. There are problems which have to do with the contract between yourself and your patrons; those which concern the conduct of lessons; and those which inquire how to induce the pupil to carry out the instructions which you have given him. If you can formulate a few simple and definite rules upon which to base your course of action when such questions arise, you will render your own path smoother and will also give your patrons a wholesome respect for your straightforward dealings. Such rules, moreover, will act as a safeguard to shield you from the temptation, sometimes strong, to advance the interests of the more brilliant pupils at the expense of the dullards.

Problems connected with business details.

A first step is to have a circular printed which you will present to each patron, and which states briefly your prices for lessons, their length, and your mode of procedure in regard to lessons omitted. These items will then be regarded in the nature of a contract between both parties, and can be referred to in case of any dispute. Leave out any matters of a more personal nature, such as how much practice you require, or how music is to be furnished. I have seen such circulars loaded down with elaborate rules, which provided for every detail from the height of the piano stool to the poetry of interpretation, and every one of which, I venture to say, was broken more times than it was kept.

Business circulars.

You will find a certain range of prices prevalent in your community, extending anywhere up to five dollars a lesson.

How to fix the price for lessons. The latter limit is rarely surpassed except in the case of the meteoric flight of some virtuoso who knows how to turn the admiration he has inspired into dollars and cents, and whose prowess as a pianist is frequently far in advance of his ability to impart it. The lowest prices in the scale, on the other hand, are less than those paid a good laundress for a corresponding period of labor. Whether right or wrong, it is a fact that the average individual judges a teacher's ability by the fees he receives, estimating, for instance, that a two-dollar teacher must be twice as good as one who charges only a dollar a lesson. Begin, therefore, by putting your instruction at a price which, though moderate, yet assures for you a dignified plane in the profession. It is better to do this, even if you have to gain your first experience by teaching a few pupils free of charge; only be sure to abolish the free list as soon as circumstances justify you in doing so, since your instructions will never be properly valued if their recipient does not make some sacrifice in return for them.

You must also decide on the length of lessons. With small children, a half-hour is quite long enough; and for the first

The length and frequency of lessons.

year, at least, it is desirable that a pupil should have two or more such lessons each week. One of the difficulties which the piano teacher has to encounter lies in the small amount of supervision of the pupil's work to which he is perforce confined. In the course of the entire week which the majority of children spend away from the teacher there are such infinite possibilities for departing from the straight and narrow path that it is small wonder that so many wander hopelessly astray and that the teacher must, in consequence, spend much of his time in simply bringing them back to the starting-point, and turning them in the right direction. Where the single weekly lesson is given and the pupil is able to stand the strain, the three-quarter hour limit is generally sufficient to cover a reasonable amount of ground; and, indeed, it may be more effective, by reason of its necessary

concentration, than the more liberal hour limit, formerly in common use.

The third item on your circulars relates to omitted lessons. What teacher does not know the exasperation of waiting anxiously for a pupil's appearance, while the latter is blissfully gazing at a ball game, or is entertaining an unexpected friend? You must

How to treat the omission of lessons.

have a rule for such cases, and a rule, moreover, which can actually be enforced. It is not sufficient to say that all lost lessons must be paid for, as of course they should be whenever the pupil is at fault, because you will have to make so many exceptions that your rule will become practically meaningless; nor is it sufficient to say in general terms that you expect a pupil to notify you beforehand of the omission of a lesson or else to pay for it, because general terms are altogether too indefinite. I have found it most efficacious to establish the law that no allowance will be made for a lost lesson except where notification, accompanied by a reasonable excuse, has reached me at least twenty-four hours before the time appointed for the lesson. Patrons who have any sense of fairness cannot but see the justice of these provisions, and there is no reason why they should ever be over-ruled, except, perhaps, in the case of a railroad collapse or an impassable blizzard. Here is a circular based on these terms: —

Miss Grant's terms for instruction are twenty dollars for ten lessons. Lessons are forty-five minutes in length.

No allowance is made for lessons omitted, unless a valid excuse is presented for such omission, and notice has been received at least twenty-four hours in advance.

How your pupils are to be supplied with the requisite music is a question of moment. If a well-stocked music store is accessible and you can rely on the pupil to go to it, you may perhaps delegate the responsibility to him. But

many times, even where such Utopian conditions exist, the pupil comes for his next lesson with a tale of woe as to his loss of the slip you gave him, or the deficiency of the store in respect to the particular piece you ordered. There is a happy remedy for these troubles in the facility with which the teacher may keep music ready at hand for his pupils' use, and with which he may consequently place it before them exactly at the crucial moment. Publishers now lighten the teachers' toils immeasurably by furnishing them, on liberal terms, stock orders of music, and also selections of new compositions, carefully adjusted to their needs. You should expect your pupils to pay you the same price for music furnished by you which they must pay at the regular music stores. If any of them insist upon unusual discounts, let them purchase their own supplies.

If you thus assume some of the functions of a music store, you will, of course, add considerably to the number of details in your work, and will emphasize the necessity for an accurate system of keeping your accounts. This must begin by the cultivation of the habit of jotting down immediately, in black and white, anything that you wish to remember. Have a daybook within reach, and in this make a note of each lesson, together with items as to the pupil's progress, material to be provided for him, or music to be charged to his account. Failure to record the last named, especially, means that you will often neglect it altogether, and that you will be considerably out of pocket at the end of the season as a result. For a permanent register of these items the card system will be found invaluable. Two sets of cards should be kept for each pupil: one for memoranda as to his attainments and progress, and the other for the enrolment of lessons given and music charged to his account. At stated periods, say once a week, the data should be transferred from your daybook to these cards, which are kept easily accessible in alphabetical order; and at the same time your business expenditures and receipts should be entered in a ledger, your accounts balanced, and your bills sent out. Such business

methods should extend to your correspondence also, which should receive regular and prompt attention.

There will probably be some variety in the manner in which the pupils make their payments for lessons. Some prefer to ease their consciences by squaring accounts at each lesson; and, indeed, the supply of ready cash thus afforded the teacher and the fact that

How bills should be rendered and payments made.

a bird in the hand is worth seizing make this method not wholly undesirable, although it involves a disadvantage in that pupils are not apt to feel bound to pursue a course of study to its legitimate end if every obligation is released at the close of each lesson. An ideal system prevails when the pupil pays the whole or a large part of his season's tuition in advance. This custom is followed out at educational institutions, such as schools and colleges, and even in the case of dancing schools. Why should not teachers of music league together in enforcing so desirable and reasonable a system, and thus make sure of better work on the part both of themselves and of their pupils, with a definite course of effort laid open before them? Until such concerted action is taken, however, the prevalent custom will probably continue, which consists in rendering a bill to the pupil at the end of a term, embracing a convenient number of lessons, generally ten. I am glad to record that, so far as I have observed, such bills are seldom disputed or left long unpaid. You are justified, of course, in sending a second bill if the first is long unheard from; and in extreme cases of neglect, you should not hesitate to hire a reliable collector to strengthen your previous hints. Your billheads may be worded as follows:

Ipswich,.....
M......

To HENRY M. ALTON, Dr.

To Pianoforte Instruction, from.....to..... §

To Music.....

Received Payment,

As the number of your pupils increases, you will have to consider how to divide up your time so as best to accommodate both them and yourself. It is quite possible to scatter even a few lessons through the week in such a manner as to leave no morning or afternoon free from them. You should avoid this condition by setting apart one day of the week, at least, in which you can be your own master. Outside of this, reserve certain hours for teaching, and do not lightly transgress them. Arrange your pupils, moreover, in groups, so that the least possible time may be lost between lessons. If you go out to teach, you can easily group together those in the same locality; and if they come to you, a little careful management will generally fit them into your available hours. As many lessons as possible should be placed in the morning, when minds are more alert. Unfortunately, in the case of school children, the lesson has frequently to be given in that part of the day in which they are least fitted to respond to it. By utilizing Saturdays, however, and even the hour before school, this adverse condition may sometimes be averted; and, at all events, you should refrain from teaching in the evening, when yawns and inattention are the invariable accompaniments to your wise sayings. As soon as your popularity threatens to burst through the bounds of your prescribed teaching periods, raise your prices to all new pupils, letting the former ones continue, for a time, at the old rates. Your old pupils will then congratulate themselves upon the preference accorded them, while new pupils will look upon you with added respect, and all will work the harder, in order that their labors may be in proportion to the augmented par value of their instruction. Thus does success beget success.

**How to arrange
your lessons to
best advantage.**

Let us pass now to the actual conduct of the lesson, of which you should have at least an approximate plan in mind. Your first act should be to provide the pupil with a memorandum book of manuscript music, and to impress upon him, in your most forceful language, that he is to produce it at each lesson, whether anything new

**Conduct of the
lesson. Memo-
randum books.**

has been written in it or not. Begin each lesson by putting its date at the top of a new space in this book, and under this write subsequently whatever you wish him especially to remember: any rules, precepts, or facts; any finger exercises for him to work out; the extent of passages to be learned; and how he is to practice these. He will not, it is true, always follow out all the directions given; but you can be tolerably certain that he will remember little that is not written down for him. Such a book, too, is necessary not only for beginners, but even for the most advanced and brilliant pupils, since they too are quite capable of overlooking anything which is not set before them in black and white. The limitless capacity of pupils to forget what has been told them is nowhere more evident than in the work of the piano teacher. Remember this fact when you are tempted to pour vast unrecorded stores of information upon their unyielding brains.

In any occupation which involves manual labor the first care of the workman is to see that his tools are in order. The pianist's tools are his fingers; and unless these are prepared to do the work required, he is unable to carry out his ideas, however valuable they may be. Thus, in any arrangement of lesson topics you are bound to place first on the list "attention to finger technic." In the few minutes allotted to this you may not only see that the fingers are in condition to perform the work before them, but you may also suggest exercises the practice of which will prepare them to accomplish higher grades of work in the future.

After this process, the order of procedure may be variable; in fact, you should avoid the humdrum effect of an unchangeable routine. The most logical plan is to discuss next some study or piece which especially involves the technical points upon which you have just been at work. The result of the pupil's practice upon such material, assigned at the lesson previous, is criticized, and a new passage is given him to learn. In like manner, music which includes fewer technical considerations and more interpretative thought may then be taken up. This lesson division

First item: finger technic.

Other topics in the lesson.

will also consider the "finishing" process, applied to review work. Thus planned, therefore, the lesson period has afforded opportunities for a general outlook upon the work of the pupil, proceeding from mere finger gymnastics up to the development of real musical thought. If any time still remains, it may be spent in the sight-reading of solos and duets.

Having made your criticisms and suggestions as clear to him as you are able, you send him forth into the world to act upon them. Now, alas! he has to pursue a path beset with temptations, with only the remembrance of your injunctions and his own will to withstand them. Social engagements lure him to their snares; school-teachers clamor for his entire attention; automobiles, golf links, skating ponds call to him with siren voices. How necessary it is, therefore, that you arm him with all the panoply of precept and plan at your command! Let us see what forces are at your disposal for this conflict.

Difficulties which surround the pupil's practice.

How to secure regular amounts of practice.

First, then, the pupil must be made to feel that he is under bonds to perform a stated amount of work each day at the piano; that he is accountable to you for such work, and that it is quite as important as labor which he is hired and paid to accomplish. You should ascertain how much practice he can reasonably perform daily, without overtaxing his strength or encroaching upon time properly devoted to other matters. It is much more advantageous for him to fix upon an amount of practice that is entirely feasible, even if it be small, than to start out with a determination to practice a tremendous amount, and to be obliged soon to see this resolution completely shattered. Then, also, two or three short periods daily of concentrated work are far preferable to long, irksome hours of perfunctory labor. Induce the pupil, if possible, to set aside certain definite times for his practice, times which must be held inviolate for the purpose. Finally, furnish him with a practice slip, on which the result of each day's work is to be recorded in hours and minutes. Paste this into his memorandum book, where it can be examined at each lesson. Here is

the plan for such a slip, sufficient to last through a term of ten weeks:

LESSONS WITH MISS GRANT							
Practice record of _____							
Term beginning _____							
Week beginning	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Total

But your guiding hand must be felt still further. It is a lamentable fact that pupils spend many hours of worse than waste time at the piano, during which their musical attainments are proceeding rapidly in a ^{Necessity for} retrograde direction. Familiar examples of such ^{system in practice.} lax methods are found in the habits of "running through" the music assigned or more fascinating music of the rag-time variety, with an airy disregard of all details except those relating to the tune; of playing technical exercises while gazing out of the window or watching the clock; and of rushing over the notes of a piece in a constantly accelerating tempo, until a catastrophe brings a halt. While such performances as these may indicate lack of musical intelligence, on the part of the pupil, they oftener show lack of definiteness and foresight on the part of the teacher; for, unless the pupil is told how to practice, he cannot be blamed if he invents his own methods. You must therefore have a scheme of practice adapted to each item of the lesson, which you may present to him. If this is workable, and if he can be taught to fix his attention upon it, its use will incite him

to cultivate orderly and correct habits. Once settled, such habits will take care of themselves, for they will become modes of his thought, and it will not appear natural to him to proceed in any other way.

Let him begin by numbering the tasks you have set him 1, 2, 3, and so on. Tell him how much time to spend on each of these, and let him practice them on the first day in the order given; on the next day in the order 2, 3, 1; on the third in the order 3, 1, 2; and on the following day in the first order again. You may with a little thought contrive various schemes to regulate the manner of his practice. One such, which I have found especially beneficial, is as follows. During the first week, the new part of a study or piece is played simply with the hands separately, while the attention is directed upon an analysis of the execution of each note as to its time, position, fingering, and touch. The constructive process then begins by practicing each measure, hands separately and hands together, first by itself, and then in combination with the measure before it, always ending on the first beat of the measure following, as a connecting link. The next step is to practice similarly each group of two measures, finally combining these with the two previous ones. After this, the length of passages may be still further increased as proficiency is gained, until the entire section is performed as a unit. Here is the plan of this work:

(The numbers refer to measures.)

First time:

1

2

1	2
---	---

3

2	3
---	---

4

3	4
---	---

5

4	5
---	---

 etc.

Second time:

1	2
---	---

3	4
---	---

1	2	3	4
---	---	---	---

5	6
---	---

3	4	5	6
---	---	---	---

 etc.

Third and following times:

LONGER PASSAGES, GROUPED ON THE SAME PRINCIPLE.

While this plan suffices for the study of new music, no less definite directions should be given for the practice of music

upon which more advanced work is expected. Thus, the pupil should know just what he is to practice, in what order and at what time he is to practice it, and what system his work is to be based upon.

How to make better sight-readers of our pupils is a question frequently raised. I answer, primarily, by cultivating just such accurate habits of musical thought as I have described. Without these a pupil may, indeed, acquire facility in riding roughshod over all sorts of obstacles, and of getting somehow through difficult passages, with an airy disregard of all the finer details. But is not this kind of performance exactly subversive of the only habits which will make it possible for the student to become an artist? If you do not wish to destroy the very meat of your teaching, therefore, you will be wise to discourage much rapid reading, except when it is done under your supervision, at least until the pupil is so fixed in right habits that the danger is minimized. After this stage is attained, if it ever is, a small portion of his time may be devoted to the reading of collections of music assigned by you, while at the same time you watch zealously for any signs of consequent demoralization.

How far sight-reading should claim attention.

We have then decided, first, that your business dealings require you to have a concisely worded circular, which states your prices, length of lessons, and rules regarding omitted lessons, and that this circular is to constitute a virtual contract between your patrons and yourself; second, that the details of your work, as to music and lesson-accounts, rendering of bills, and division of your time must be reduced to a system; third, that a means for impressing your instructions upon your pupils and a logical plan for conducting each lesson must be provided; and finally, that the details of the pupils' practice must be systematized so minutely that they may cultivate those habits which are absolutely necessary for the production of artistic playing. The introduction of sight-reading will depend upon the extent of the formation of such desirable qualities. While our discussion has

Summary.

thus dwelt upon the most obvious of the business problems which will arise between you and your patrons, many others, some of which may prove vastly annoying, will doubtless test your tact and patience. If, however, you meet these with the evident desire to consider only the best interests of those whom you are serving and to treat all with impartial favor, you need have little fear that any apparent antagonism will prove permanent, and you may rest reasonably assured that the strict integrity of your dealings will ultimately win for you universal respect.

CHAPTER III

PRINCIPLES EMPLOYED IN TEACHING

IN addition to the business questions thus far alluded to, there is a numerous class of problems which have to do with the personal relations between teacher and pupil. These include such queries as: "How shall the teacher approach his pupils and patrons?" "How far shall he be guided by their wishes in his treatment of them?" "How shall he most effectually appeal to the mind of his pupil?" and "How shall he hold the pupil's interest, once it is gained?" Tact and patience have much to do with the solution of these; but here, again, a word from the experience of another may help to prevent the serious blunders which so often bring discouragement in the train of the well-meant efforts of the young teacher.

Problems concerning the personal relation of teacher and client.

Your door bell rings, and you are told that a lady wishes to see you in regard to lessons for her daughter. As you go to meet her, think what she expects of you. First of all, How to meet a new patron. she will wish to feel that you know what you are about when you profess to be a piano teacher; and then she will want to see you show a real interest in her daughter's work, and a desire to do your best for her. Meet your patron pleasantly, hear what she has to say, and get at her ideas as thoroughly as you are able, in order that you may be prepared to respond to them intelligently. Avoid all effusiveness, but answer her questions quietly and directly, giving her your circular of terms, together with any other desired information. Remember that she must be predisposed in your favor by treating with you at all, and thus receive her advances with consideration and respect.

If, after this consultation, she decides to intrust her daughter's instruction to your care, you have next to fix upon a

time for the lessons and to determine, either immediately or on some following date, what the daughter already knows about the subject. One of your index cards should be used

How to test the ability of a new pupil.

for recording the information which you thus gain, and which is to be used as a basis from which you will proceed. You should ascertain how long and with what teachers she has previously studied; what has been the customary amount of her practice; what music she is familiar with; how readily she can memorize; and to what use, if any, she has put her attainments in the direction of playing solos or accompaniments. If she professes to be a beginner, find out whether her musical attainments are really at zero, or whether she has picked up some information by herself or at school. Now ask her to play for you. Let her begin by running a scale or two; then let her play, from memory if possible, a piece which she has learned; and finally let her read at sight something of a straightforward and not difficult character. Owing to her nervousness, these latter tests may yield rather superficial results; but you can yet appreciate to a certain degree the value of her work, and can decide what direction your instructions must first take.

But to return to our amiable patron. I have said that you should get an insight into her ideas. Sometimes these will be surprisingly inaccurate, and sometimes they will be quite at variance with your own, but in either case they should be treated with tact rather than

How far to yield to a client's wishes.

with antagonism. A frequent question asked, when the pupil boasts of some advancement, is, "Will you have to put her back to the beginning?" "My dear Madam," you may reply, "I could not do so if I chose, for I should have to perform the impossible task of causing her to forget all that she has hitherto learned. I shall of course try to teach her any important facts which she has not mastered, even if these are at the very beginning; but she shall be advanced as fast as such needful work will permit." The respect, however, in which the ideas of the pupil or parents are most inclined to encroach upon the teacher's prerogatives is in regard to the selection of

music. If they suggest compositions which are perfectly feasible, there is, of course, no reason why you should not accede to their wishes; but if, as is generally the case, they wish for pieces which are either too difficult or too trivial, the situation needs more adroit management. In the former case, you may promise to consider the matter when the pupil has arrived at the proper stage of advancement; and in the latter case a system of putting off the evil day may make it ultimately possible to banish it altogether. This brings to mind the device of a teacher whom I once knew, who was accustomed to put the name of an undesirable piece which the pupil wanted at the head of a list which she was to take to the music store, and of which she was to obtain the first selection in stock. Needless to say, he had arranged with the music seller never to have available the first piece on any list thus sent! Sometimes a pupil is best cured of a thirst for a too difficult piece by allowing him to wrestle with it until he has had enough, and until, in consequence, his reliance upon your judgment is strengthened. When the pupil or his friends are dissatisfied with the music you give, the problem is somewhat more complicated. Sometimes the best remedy is a frank talk with them, in which you explain your reasons for your selection and its bearing upon his needs. You should show that your choice of music was not at all dependent upon chance, but that, as a doctor diagnoses his patient's case, so you treat the wants of your pupil, anticipating certain results from each dose of musical medicine. In short, you should not be obstinate in your demands, since pupils will practice what appeals to them with much more zeal and interest; and yet you should not abandon your prerogatives when sure that a given course is necessary for the pupil.

"The teacher's natural gifts," says Horne,* "should include such things as tact, sympathy with young life, resourcefulness, a sense of humor, and a buoyant temperament." Perhaps the quality of sympathy is the one most needing emphasis as you start with a new pupil. He comes to you with a cer-

* *Psychological Principles of Education.*

tain feeling of antagonism, as to a stern critic who cannot understand his limitations. Knowing this fact, take the prescription

The cultivation of sympathy with the pupil. suggested by Charles Reade and "put yourself in his place." Look at music through the pupil's eyes, with his difficulties before you as to using

his fingers, reading music, and applying what he reads. Think how hard it is to remember to put the right finger over the thumb in the scale and that the F must be sharpened every time you meet it, when it is in the signature. Then, in the light of your advanced attainments, find some way to help the conditions, and explain it to him, not as a condescending superior, but as an intelligent collaborer. Rejoice with him over each difficulty overcome, and make him feel the enthusiasm of conquest.

An advantage of private teaching lies in the possibility it affords of developing the individuality of pupils. As you have

How to develop the pupil's individuality. but one client at a time, you have the opportunity of studying each one's innate characteristics, and of bringing these out in a manner which will

make music a source of personal expression. The thoughtful, mathematical student may vent his enthusiasm upon the intricacies of a Bach *Fugue*; the romantic pupil will revel in the poetry of a Chopin *Nocturne*; and the lively pupil will glory in the same composer's *Waltzes* and *Mazurkas*. In the simpler grades, too, music can be dwelt upon which the pupil practices with pleasure. So from the earliest efforts music can be made to mean something more than a mere routine.

This attitude of sympathy demands also that you shall, while teaching, put utterly aside your personal affairs and feelings.

Self-command while teaching. I have known teachers to worry their pupils by a recital of their own woes, telling them how tired they were, what bad headaches they had, or how people had misused them. If you are too ill or too much troubled to teach properly, you have no right to give a lesson. Having assumed the responsibility of teaching, however, you should put your mind upon your work to the exclusion of irrelevant matters. And this self-command should extend to all details of the lesson.

We read of the antics of certain so-called teachers which are displayed in fierce invectives, rapping of knuckles, and even throwing about of furniture; but, while such "professors" have won admirers among a class of rhapsodical young persons, it is to be hoped that a *régime* of better manners is upon us. I am not at all recommending that you should invariably maintain a cool and dignified demeanor; it is necessary to show animation in order to arouse enthusiasm, and it is sometimes wise to administer reproof with firmness and dispatch; but you should always act intentionally and intelligently, with a due consideration of what your words and attitude are to accomplish.

It is pertinent at this point to ask how far praise or censure should be given to a pupil. This inquiry brings to mind two classes of teachers. Pupils emerge from the lessons of the first convinced that they are destined to startle the world by their transcendent genius; while from the studios of the others come pupils bathed in tears, ready to abandon their work in despair. Beware, therefore, of superlatives in either direction. Criticize carefully, leniently, the work of each student, reproving only where manifest carelessness or negligence is evident. Let your "well done" mean much, and let it be applied whenever faithful and thorough work is apparent, whether results are brilliant or not. Cultivate also the thought of true musicianship in your pupils, rather than that of personal glorification, and induce them to become their own best critics, whose rigorous judgment no praise or blame can greatly alter.

As you become familiar with the pupil's ability and needs, you should gradually evolve for him a plan of campaign, which shall look forward to some definite accomplishment at the close of a course of work. This plan will include a series of technical exercises and a number of compositions which shall, on the one hand, put these exercises into practical use, and, on the other, give him a well-rounded acquaintance with the works of leading composers. Furthermore, each lesson should represent a step in the unfolding of this plan. This means that something tangible should be ac-

complished at each lesson, and that the pupil should come away from it with a new stage of attainment. There is always a temptation to ramble about in a lesson, according as the notes suggest ideas. General criticisms should of course be made in regard to incidental details, but in a well-constructed lesson all such remarks should circle about and enforce some central thought, which should constitute the permanent feature of the instruction. Suppose, for instance, that you wish to make the prominence of the melody over the accompaniment such a feature. Looking forward to this, you assign a technical exercise which will prepare the ground, and you dwell upon this special phase of each selection as it is played and criticized. The enthusiastic teacher, realizing the deficiencies of a pupil's performance, is filled with a burning desire to remedy all these on the spot, and to turn the pupil into a full-blown artist in the course of a half-hour; but if he attempts to execute this laudable design, the pupil is overwhelmed with the number of suggested improvements, and is unable to carry out half of them, however hard he may try. Be content, then, first, to correct any glaring errors which seriously mar the performance, and next to drive home some predominant thought with such force that it is indelibly fixed in the pupil's mind. At one lesson, for instance, the attention is concentrated on the rhythmic swing of the piece; at another on the phrase lines; at another on the singing tone-quality, and so on.

To obtain this concentration of thought you should take care that the entire conduct of the lesson is such that it shall represent a unified scheme. At the beginning, run over rapidly what material the pupil has to present, and decide in your own mind what you will emphasize, and how much time each item is to take. Working on the principles already suggested (page 19), take up each item in order, and end the lesson precisely at the expiration of the allotted period. Teachers sometimes consider it an act of great generosity to keep the lesson going far beyond its limits, continuing on till the pupil is worn-out with the struggle.

The place of each lesson in this plan.

Concentration during the lesson period.

I have had pupils come to me for lessons because their former teachers did this very thing! It is so easy, too, to wander away from the lesson into all sorts of irrelevant byways. Perhaps a strain in a piece suggests something that the pupil has heard recently. This recalls the company in which she has heard it, the hostess of the occasion, the gown which the latter wore, and other details *ad infinitum*. Meanwhile the lesson time is evaporating, and ideas are going hopelessly astray. If you have leisure and inclination for general conversation, let this occur before or after the lesson; but while the lesson is actually in progress, stick to your text.

An aid toward directness is found in *positive* teaching, that is, teaching which shows *how* rather than *how not* to act. To quote Horne again: "A negative suggestion, Positive methods of teaching. that is, the suggestion not to do a certain thing, fills the child's mind with the idea of the very act he is told not to do, and so by suggestion tends to secure the undesired act."* Tell a pupil not to play rapidly, and you put into his mind the thought of fast playing, not that of slow playing. Say to him, "Do not let your wrist jump so," and the image of the jumping wrist is emphasized in his mind, not that of the quiet one, which you wanted him to have. The wrong ways of playing are infinite in number, while the right ways are extremely few. Why not, therefore, discourage the wrong ways by ignoring them utterly, and making conceptions of correct methods fill their places? There are, of course, some pitfalls against which you must warn the pupil, but even then the finger should be pointed unswervingly along the straight and narrow path.

Perhaps we have already answered the question as to how far subjects other than those directly concerning piano playing shall be introduced into the lesson. You are naturally anxious to make your pupil, as far as possible, an intelligent musician, and would be glad to give him a knowledge of other important musical matters, like harmony, form, and history. The fact is, however,

How far subjects other than playing may be treated.

* *Psychological Principles of Education.*

that you are employed to teach him how to play the piano, and that the limitations of your time for this do not permit you to plunge into other troubles. To a certain extent, however, you can open up these subjects. The test of how far you can deal with them is their direct bearing upon the pupil's work. In the course of his study of finger technic, for instance, the formation of scales and common chords can be explained; while for correct interpretation it is necessary that something should be taught him of the structure and history of music. A course in music history, indeed, can be easily supervised by the teacher, if he requires the pupil to read a certain amount each week and to present a synopsis of the epoch thus covered at the following lesson.

"What am I to do about blunders and mistakes?" you ask. In the first place, leave no stone unturned to prevent them.

**How to prevent
blunders and
mistakes.**

The methods of accurate practice which I have described (page 20) will aid much in this direction, and, for the rest, it remains for you to see that a pupil is duly prepared to work upon the material you give him. Many a teacher, at the close of the lesson, hands over to the pupil a composition full of traps for the unwary, telling him to learn it for the next lesson. What wonder if he consequently flounders about in it bewildered, and brings a mass of errors with him at the close of the struggle! Whenever you give a new passage to be learned, be sure that the pupil is put in condition to grapple with it. If he has already cultivated accurate habits of practice, you may intrust it to him without much delay; but even in such a case, you should look over the ground with him examining the fingering to make sure of its practicability, and explaining any doubtful passages. In most cases, however, more detailed analysis than this is necessary. With young pupils, or those who have a tendency toward inaccuracy, an excellent plan is to read the new passage over, letting them play the part written for one hand while you play that written for the other, and making sure that the start is made with correct ideas of rhythm, technic, and fingering.

With the utmost care, however, mistakes will creep in. Let

the pupil find these out for himself, so far as possible. Tell him that a note in a certain measure is played wrong, and let him find out for himself which one it is, and what is wrong about it. If he disregards the signature, let him describe it to you, and convict him out of his own mouth by having him play the passage containing his error and then comparing it with his statements. Doubtful notes may further be encircled with pencil marks, and may be assigned special practice work, such as a repetition twenty times daily. Mistakes in rhythm are harder to deal with, and may have to be given a dose of the metronome. Further discussion of these is reserved for the chapter on Rhythm. You will doubtless invent various private marks, to be used as danger signals or to emphasize your warnings, and you will also appreciate the value of the blue pencil as an attraction to the pupil's eye. In the case of mistakes which result from nervous playing, such as jumping at the keys, hurrying over passages, and particularly *stammering*, or striking at the same key several times instead of only once, you should seek to generate a feeling for repose by methods of slow and thoughtful analysis.

How to eradicate mistakes and blunders.

Mistakes are further lessened in number by strictly regulating the amount of work assigned in accordance with the known ability of the pupil and by the practicability of discussing amply what you have given him to do. I have known pupils to be burdened with page after page of difficult music, which they certainly could not practice properly during the week, and would not even have time to play through during the lesson. If the pupil is studying some long composition, designate a particular part of it upon which to lay the stress, and always give him something new to work upon, even if it be brief, or at least suggest a new treatment of something already under consideration. Do not allow music to become stale and monotonous; make the lesson-material fresh, bright, and interesting.

The amount of work assigned a pupil.

The amount of playing which you will do in illustration of the lesson is another question requiring thought. There are those who affirm that a pupil's originality should be developed

by allowing him to form an unprejudiced conception of what he studies. Doubtless there is much wisdom in this contention, assuming, of course, that the pupil has originality to develop; but is it not an objection rather to the abuse of playing by the teacher, than to the use of musical illustrations? And might we not as reasonably declare that students of the graphic art should not be shown pictures, lest they become mere imitators, as to say that students should not hear their music played by others? Thus, I advocate a discriminating amount of playing by the teacher, such as that of passages obscure in melody or rhythm in a new piece. Occasionally, also, the entire piece may be played to the pupil, with the result that he will work with tenfold enthusiasm upon it. Only take care to present the piece as you wish him to practice it, and not to give a dashing, brilliant performance of it, since he will in that case be inclined to eliminate the necessary preliminaries which should lead to these effects. Again, occasional illustrations in the course of a lesson may flash upon the pupil's mind ideas which it would take much time to describe. Often after a long piece has been well learned, too, and has been played through creditably by him, it is profitable for you to change places with him at the piano, and to demonstrate points to be made here and there, climaxes to be emphasized, runs to be smoothed over, and melodies to be given significance.

How are you to enlist the pupil's interest in his work? And is it possible, having so enlisted it, to hold it not only during the lesson periods, but also throughout his practice? As to the first question, the answer should not be difficult, and has been previously suggested.

The problem of enlisting and retaining the pupil's interest.

A new teacher, new technical devices, and new music, should certainly arouse his enthusiasm; and if these are supported by the conviction that the teacher is both master of his subject and sympathetic in his attitude, the journey should surely be begun smoothly and joyfully. It is only when these novelties have begun to wear off, when the sound of your voice has become familiar to his ears, when amusement has given place to real work, that the more difficult problem of how to

retain his interest arises; and it is then that the art of the teacher must be fully displayed.

The greatest aid toward retaining interest is found in variety of presentation. The teacher who sits in the same place beside his pupil hour after hour, droning along his comments and his *one-and-two-and-three-and-four-and* must not wonder if his talk comes to be relegated

Changes of position while teaching.

to the same category as the noise of the waterfall or the hum of bees. Nor can the teacher who listens to a piece through a pleasant drowse, and who only arouses in time to tell the pupil to go on with the next selection, hope to set the world afire with the results. Avoid the eternally expected. Wake up your pupil by keeping alive yourself. Mere changes of position will help much: so, sometimes sit beside the pupil, sometimes change places with him at the instrument, and sometimes get the effect of his playing from different parts of the room, where you may hear the music without seeing the notes or his fingers. In like manner, give him the opportunity to change his thought of a piece by sending him into a remote corner and letting him listen to the effect of it as you play it to him.

Then, too, use different methods of criticism. Let the pupil sometimes play the entire piece before saying a word, and, after he has thus presented his own thoughts, give your criticisms *en bloc*. Again, let him play only a few notes at a time, repeating these till he has caught the spirit of your suggestions, taking care, however, not to work too long at this latter process, lest you give him more than he can assimilate.

Methods of criticism.

And, on this line, remember that the best teacher does not simply pour in ideas, but that he stimulates the pupil to develop his own. The continual nagging customary to some teachers is eminently fitted to blunt all originality in the pupil and to fill him with hatred of the whole subject. You are to furnish simply the sign-posts along the way; and when these are not absolutely necessary, do not put them up. In other words, talk as little as is necessary to accomplish results. Ask questions of the pupil, and adopt ideas

Stimulation of the pupil's ideas.

which he presents, even if they are not wholly in accord with your own. Induce him to try different effects of phrasing and to choose the one he considers most fitting. It is even possible sometimes to stimulate a pupil to evolve his own conception of a piece without giving him a single direct instruction as to how to play it; and he will in consequence be proportionately strengthened in his own powers of interpretation.

This thought-stimulation can be effected by many other devices. The abstract character of music is such as to place it outside the world of interesting realities to many minds; and it is only when it is brought within the range of concrete experience that it begins to take on meaning to them. Let a piece be associated with some agreeable experience, let it represent an attractive thought, scene, or story, and it is invested with the breath of life. I have sometimes aroused enthusiasm for Bach in a pupil to whom contrapuntal subtleties made no appeal by attaching some whimsical words to a theme. Let, for instance, the eighth two-part *Invention* represent a maiden and her lover, out for a stroll.

How to attach imaginative ideas to a piece.

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She sings,



and he answers,



The lady repeats her remark, and they both laugh merrily:



After more conversation, they reach their destination as she



The remainder of the

invention is occupied with the home journey, during which a similar dialogue occurs. Such a device, calling attention to the structure, may afterwards bring the pupil to an appreciation

of the "art for art's sake" value of the composition. Modern music, of course, lends itself more legitimately to a connection with definite imagery. Consider as an example Ethelbert Nevin's *Barchetta*, Op. 21, No. 3. In itself it is a melodious little piece, giving opportunities for graceful legato playing. But when its first difficulties are overcome and the monotony of repetition begins to tell upon its fate, vivify it for the pupil by showing how it might paint a dainty night scene in Venice. First, we hear the gentle lapping of the waters,



and see the shimmer of moonbeams on the quiet canals. A boatload of singing companions rows past us, and we listen to their gay notes,



till these die away in the distance. Now the former scene again claims our attention, but this time snatches of a love song are wafted through it,



and the curtain falls as the mellow tenor strains are borne in upon us.

Some of the methods already mentioned are potent factors in giving interest to the pupil's practice. Regular and systematic work in itself should cultivate the habit of putting his thought upon his music at stated times each day; and among other aids toward this result, that of assigning him music to study which is both attractive and varied in character is of paramount importance. I have spoken of the advantage of selecting music which will develop the pupil's individuality. Be careful, also, to change the style with each new piece given, following a bright gavotte by a dreamy nocturne, this with a Bach *Invention*, and this with a brilliant salon piece. If any given composition has been studied until interest in it is in danger of becoming threadbare, lay it

Changing the
style of the music
given.

aside for a time, to be taken up with fresh enthusiasm after a contrast has intervened. There are, indeed, several stages in the complete study of a piece: that of the analysis of technical details, that of phrasing and memorizing, and that of final polishing; and a complete rest from its study of at least two or three weeks is advisable after each of these stages as the surest means of causing it to assimilate in the mind.

Let the pupil feel, also, that in following out each process he is pursuing the methods of an artist, and not of a mere dilet-

General attitude of the pupil toward his music and his instrument.

tante. Impress upon him the importance of gauging all his work by real art standards. Fire him with ambition to study nothing but the best music, and to execute every detail of this in the finest manner of which he is capable. Let this respect for his music extend even to his instrument. Pupils sometimes seem to take a fiendish glee in treating the piano, outside of their practice time, with all sorts of barbarities, cuffing and beating it about, and degrading its dignity by making it shriek out rag-time music literally by the pound. Try, therefore, to instill into your pupil such a reverence for his instrument that he will regard it as the exponent of none but great ideas, and that there shall be an element of artistry about every touch which he bestows upon it.

A final means of retaining interest consists in furnishing a definite goal for which to strive. If only the pupil has in mind

Importance of having an object for which to work.

something which he is to do with his piece when it is learned, and even some special time at which it is to be ready, he will work with quite a different attitude toward it. The occasion may be very simple: he may only be intending to play it to his parents, at the family gathering, or at the musical club; but the effect of the stimulus is there, nevertheless, and there is perhaps no incentive which will hold him more diligently to his work. Bearing this fact in mind, you will appreciate the possibilities before you of bringing your pupils together for social intercourse or small recitals, and of giving them the added spur of emulation, which will come as they hear each other's accomplishments. I will not discuss

this subject further at this point, as its importance demands a separate chapter.

You must therefore have principles of action which will regulate your conduct in treating with your patrons, in carrying on the lesson, and in holding the pupil's attention during its course and also during the time of prac-

Summary.

tice. Toward your pupils and patrons you will adopt a bearing which, though conciliatory and tactful, will yet admit of no derogation from your standards. When lessons are begun, you will seek primarily to gain the confidence of your pupil, and will then work toward the development of his individuality. The keynote of your teaching must be *concentration*, which involves a focusing of your instructions that will cause you to lay aside all personal feelings during the lesson hour, and to seek, by *positive* methods, to present clearly some central idea, which shall constitute a step in the development of a preconceived plan. Praise or censure must be administered with discrimination and without superlatives; mistakes and blunders should be avoided as far as possible, and, when made, should be dealt with rigorously. The use of varied and attractive styles of music, the avoidance of monotony of treatment, the employment of judicious illustrations, and the attachment of some picture or story to the music are some of the devices for exciting interest, all of which are of worth; while the cultivation of a feeling for the art-value of the work, and the study of each important selection with some definite end of performance in view, will continually add fuel to the fire of the pupil's inspiration. Piano instructions, in fine, must be varied, yet unified; they must flavor systematic and concentrated work with the spice of certain and obvious progress.

CHAPTER IV

THE FIRST LESSONS WITH A NEW PUPIL

WHEN the chauffeur wishes to start up his automobile, he must first impart to it the initial impulse which will set its machinery in motion. After this, if it is in working order, if he keeps it well oiled and steers properly, it will speed along the path he has chosen.

Special importance of the first lessons.

So it is with piano lessons: if the initial impulse be carefully given in the first few lessons, there is little trouble afterwards in keeping to the right road. In these lessons you must gain that confidence of the pupil of which I have spoken; you must see that the foundations of his knowledge are securely laid; and you must incite him toward the acquirement of those habits of perseverance and accurate study which alone will insure his success.

The pupils who come to you will probably represent all stages of progress. There will be *soi-disant* beginners who really know quite a little about the subject, and there will be "advanced" pupils who know worse than nothing about it. You can count yourself fortunate if, in the beginning, you have to deal with small children whose minds are practically a blank sheet of paper for you to write upon.

Advantage of starting from the very beginning.

In teaching such you have the advantage of gaining experience in the fundamental work of piano instruction; and, if you succeed, the resultant product will be exclusively the fruit of your own labors. It is this kind of pupil therefore, which we will first discuss.

In your talks with parents, you will undoubtedly be asked the question, "How old should my boy be before he begins lessons?" While no absolute answer can be given, owing to the difference of attainment in individual cases, you may reasonably reply that he should be not younger than six years and not

older than fourteen, in order to secure the best results. Before these limits neither hands nor brain are normally ready for real study, and instruction can be given only in kindergarten doses, except to prodigies like Mozart, who played at the age of four; while after fourteen, fingers have acquired such fixed habits in other directions that they can seldom be trained to virtuosity on the keyboard.*

What is the best age at which to begin lessons?

Your small pupil of seven years is now waiting, expectant and open-eyed, for his first lesson. In anticipation of it, you have ready the invariable memorandum book (page 18) and a first instruction book. Of several of these latter that are available I shall assume that you use the one by Köhler, Op. 190, since this is simple and logical, and since it brings the pupil very soon into intercourse with both clefs. Master Paul is now to be introduced to his future friend, as we hope, namely, the piano. I must leave to you the method of getting hold of his little mind and of cultivating his friendship; if you are fond of children, the task will not be difficult. As he is a boy, he will receive with avidity any information about the construction of the piano. Show him how the strings are stretched, let him get a peep at the hammers as they hop up when the keys are depressed, and have him listen to different tone qualities and quantities arising from varieties of touch. Now he is to be shown how to go to work to produce these results and to make them into real music. Does he see the name of the maker on the front board, above the keys? Yes. Well, he is to sit directly opposite that name, and he must screw his stool up so that his arms and hands are brought to the proper height relative to the keys. Now he is made to notice that here is a group of two black keys, then one of three black ones, then one of two, and so on, up and down the keyboard; and he is told that the white key just before each group of two black ones is always a C. Yes, he is able to find eight of

The pupil's introduction to the piano.

* For those who wish to conduct kindergarten classes, Mrs. Hermann Kotzschmar's excellent book, *Half Hour Lessons in Music*, is suggested. This may be followed by Jean Parkman Brown's *Intervals, Chords and Ear Training*.

these C's by diligent search. Let us locate especially the one directly in front of him, and give it a first name, — *Middle C*. We then proceed to assign the fingers number-names: the thumb, being the biggest, is *Number One*; the index finger then becomes *Number Two*, and so on, up to the fifth finger. Now let us introduce these fingers to the keyboard by their names. *Number Five* of the left hand bows to our old acquaintance, *Middle C*, while the other fingers pair off with the following alphabet letters, *Four* on *D*, *Three* on *E*, *Two* on *F*, and *One* on *G*. With the right hand a similar union is accomplished in the reverse order, *Number One* meeting the *C* next above *Middle C*, *Number Two* the adjoining *D*, and so on.

Paul can now play, in this order, every *C D E F G F E D C* on the piano, with each hand, naming the notes as he does so. As to technic, show him how to hold his hand easily and to press the keys quietly, so that they give out a pleasant sound. Do not bother him about minor details: the poor child has enough complications with which to burden his brain; and, in general, strive to lead him into correct habits of using his fingers by allowing him to make natural and unforced motions, rather than by loading him with rules and restrictions. If he takes to your system of technic thus readily, it will furnish an excellent proof of its normal and reasonable character.

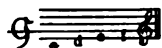
After Paul has handled the various registers of the instrument, he may return to his original position on the keys, as this is the one from which he is to make his bow as a performer. He has thus received an introduction to the keys that he is first to use, and is now to be made acquainted with the queer shapes and characters which are eventually to tell to him the secrets of the musical composers. He will be interested to see you draw on paper a staff of eleven lines, and to hear that at one time notes were written all over these lines; that later on this staff broke in two, so that the two five-lined staves became separated, and that the remaining middle line was left floating about, so that now it is anchored sometimes directly under the upper staff, and sometimes over the lower one; also that this floating line is the home of his former friend,


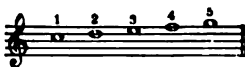
Location of fingers
on the keyboard.


The first technical
exercise.


Explanation of
staff construction.

Middle C. Furthermore, Paul is told that each line and space of these staves is the home of a note which represents a key on the piano, and that these notes are named as they go up or down one by one, just as the keys were named successively by the letters of the alphabet. Let him now name the lines and spaces from *Middle C* up to *G*, and explain how the letter *G* was originally placed before this line to show that the note *G* was written on it, and how this letter afterwards took the modern form which means the *G* or *Treble*

clef, thus:  Let him play the notes discovered

in this way by the fingers of his left hand and lead from this to the *C D E F G* to  be played by the right: 

We will not enter upon the subject of time duration at this lesson, but will content ourselves with telling him that the round open note  is a whole note, and that the black

horizontal bar hanging from a line  is a whole rest, meaning to take up the key which is depressed.

Summation of material for the first one or two lessons.

He may now give the name of each note in the first exercise (Köhler, Op. 190), and play it with the proper finger as he does so. His work during the week is daily to play the five keys you have shown him with each hand in each octave, to write the name of each note in the first exercise above it, and to play these notes with the separate hands. Such is the material for the first lesson of a bright and intelligent child. If the lesson-time is particularly short or he is not quick to comprehend, it may be easily divided into two parts, so that he is told simply about the keyboard in the first lesson, while the notation items are reserved for the second.

The first duty at each following lesson is to go over again with extreme care each point of the preceding lesson. Do not be discouraged if your young pupil has apparently forgotten everything you told him. On closer

Finger work in following lessons.

examination you will find that some facts, at least, have adhered to his brain, and by minute repetition others may be made to do so. Thus, the time of the second lesson is not ill spent if it results simply in fixing some previous statements more firmly and in the preparation for a slight step in advance. In order to familiarize him still further with the keyboard, another little technical figure may be given him. Perhaps this will consist of a repetition of each finger movement:

R.H.



L.H.

Or it may consist of an alternation of two adjoining fingers:

R.H.



L.H.


In either case the exercises are to be played in each octave, as before. An inexhaustible supply of such technical figures can be elaborated with a little thought and parceled out for each lesson, while, as various scales are brought into use, these figures may be applied to each of them, as well as to each octave. Thus the pupil will finally play the slow trill, the second of the above exercises, on the first five notes of the scales of *C*, *G*, *F*, *D*, and so on.

The subject of scales may be broached very soon, generally by the third or fourth lesson, and may be continued either con-
 The beginning of scale practice. jointly with the simple finger exercises, or in alternation with them, for variety. The scale of *C* is explained and played with the separate hands, for one octave; and then nearly related scales, *G*, *F*, *D*, are taken up in order

with an accompanying explanation of how they are formed from the first. So, in a few weeks, Paul should be able to play, with hands together, a single octave of the scales he is first called upon to use. Do not push into complicated keys too soon, for that would be violating our principle of keeping all parts of our work strictly correlated. Only after the simple keys have become familiar friends and the principle of the introduction of new sharps and flats is fully understood, should we broaden our horizon to include the complete circle of the major scales.

We left our small pupil in a very incipient stage of the study of notation. At his second or third lesson the subject of time-values may be introduced. Assuming that his knowledge of mathematics has reached the point where he knows that four quarters make a whole, Explanation of
beats and time-
signatures. we proceed to show him that the whole note is frequently divided into four quarters, equal in time duration. The nature of beats as even measures of time is explained, the office of the time-signature and the measure bars in regulating the number and nature of beats is made plain, and these facts are given a practical application by having him play the exercise previously assigned while he counts four slow and even pulses to each note. If this test be carried out successfully, he is prepared to put the hands together, counting as before.

Subdivisions of the time-unit are now in order. Cut a whole note in two by a vertical line Φ and show how two half-notes are thus formed, and how each of these must receive two beats. The corresponding half-rest, Half and quarter
notes and rests. too, looks like the whole-rest, but as it is so much lighter it does

not fall through the line, but sits comfortably upon it .

Squeezing up the half-note into a quarter results in making it black in the face ♩ ; and, in the case of the rest, in giving it a broken back, so that it has the queer shape ⏏ .

The study of the relative proportions of this family of three notes carries us through the first four exercises in our book, each one having been practiced first with the hands separately

and then with them together. A new step is taken in number five, when the hands begin to play different notes at the same time. After each line has been learned with the separate hands, this process of putting each pair of sounds together is begun by

Playing different notes in the two hands.

first placing the left-hand finger over its note, then the right-hand finger in its position and finally by striking these together. This new process is conducted first without counting, and afterwards, when it is readily performed, with the beats. The ability to play notes of different durations in the two hands is easily acquired from these premises, and in the study of this phase we are brought through the ninth exercise.

Up to this point each finger has been associated with a fixed note. In exercise ten we begin to remove this restriction by

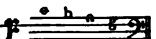
Changing hand-positions, eighth notes, phrasing marks.

introducing a new note in the left hand, which consequently changes its position. This feature is enlarged upon until the notes of the entire scale from *Middle C* to *G* above the octave are employed. Meanwhile the eighth-note (♪) is introduced. In exercise seventeen the phrasing marks, which are met for the first time, should receive careful attention, as should also all other musical signs as they appear.

Having thus become king of the most important domain of the treble register, Paul is prepared to grapple with the

Explanation of the bass clef.

bass clef. Reference is again had to our divided eleven-lined staff, and the *Middle C* line is allowed to float to its position above the lower five lines. Counting down five degrees from this *C*, we reach the *F* at the second line from the top, and before it place its original letter, showing how this was changed to the modern bass sign,

thus: . It is easy now to locate the bass *C*, and

thus to bring the hand into position for exercise nineteen. Following steps include the more extensive use of double notes (Exercise 22), the expansion of the bass register and the use of accidentals (Exercise 24), the use of new tonalities (Exercises 25, 26, etc.), and the introduction of new rhythms and

notes of new values like triplets (Exercise 33) and sixteenths (Exercise 36). Thus the scope of Paul's knowledge is gradually widened, until its general features are unfolded, ready for further amplification. While Köhler's book has thus been made the subject of constant reference, a similar course can be easily followed out in using any other primary studies.

Other steps in notation study.

When shall Paul have his first piece? Ah, that question brings up the vivid memory of that first piece which so filled our own hearts with pride and joy. How triumphantly we bore it home to exhibit to our admiring relatives! How Mamma praised us for winning such a prize, and how Grandpa scoffed at the idea that we could ever learn it! Just so is Paul's first piece to be an event in his life, and to furnish him with new incentives for practice. You may prepare for it when he is only a very little way along by teaching him some of the clever little duets for teacher and pupil, notably those by Wohlfahrt, Op. 87.* As he learns each of these, give it a name, or let him do so, — the first, *Santa Claus March*; the second, *A Sad Story*, — and so make it seem as big as possible in his eyes. There are, fortunately, many dainty little pieces available for young fingers; and it need not be long before Paul is treated to one of these. Select one, moreover, which you are certain is within his ability, and teach it with all the attention to detail necessary for an elaborate composition. Let him learn how it is made up, phrase by phrase; where and why its key changes; how to put in the expression, after the notes are mastered; and how to memorize it and prepare it for performance. The process of his study of it, in fine, should exemplify the system of obtaining an artistic mastery over any musical composition, and so should serve as a model for future work.

When should the first piece be given?

A very important personage has been neglected thus far, namely, Paul's mamma; for the extent to which you can count on her coöperation and support

How to make use of parents.

* See Wohlfahrt, *Six Little Piano Duets*, from Op. 87 (Ditson); Löw, *Tone Pictures*, Op. 191 (Ditson Edition No. 77); and *Four Little Hands*, Edited by Heinrich Kiehl (Ditson) a well selected volume.

will, in a large manner, determine the rate of his progress. Perhaps she is so interested that she will wish to sit by and listen to the lessons. This may be a little awkward for you at first, but if she is quiet and restrictive of her enthusiasms, her consequent influence toward carrying out your precepts may become invaluable. In any case, however, you should secure her aid by making plain in Paul's memorandum book just what and how he is to practice. If she is only slightly musical herself, she can guard him against hopeless blunders; and if she knows nothing about music, she can see that his practice is regularly performed. Without such help the odds will be against you for a time; practice will count for little and progress will be confined mostly to the lesson time. Lessons, accordingly, should be as frequent as possible, and any other means for supervising the work should be welcomed. Suggest to the parents that they make a contract with Paul in regard to his practice. It is genuine work to him, and he should receive due compensation for it. A small pupil of mine who was paid a penny for each ten minutes of his practice quickly became a proud and reliable wage-earner; and the habit thus gained bore him safely through many dull periods of his work.

Closely related to this class of absolute beginners is that of those children who have either taken a few lessons or have

**Pupils who have
some previous
knowledge of
music.**

picked up some information at home or at school. You will, however, pursue the same course with one of these as with the actual beginners, — starting from first principles in order that no holes in his knowledge may be left unfilled, but expediting matters, wherever possible. Work in finger technic cannot be started too fundamentally; but, as some progress has been made in reading, a book slightly more advanced may be chosen, like Gurlitt's Op. 117, or E. Biehl's Op. 7, Book 1.

No, I have no desire to shut the door of piano playing against beginners of riper years, although I cannot hold out the same golden hopes to such. There are instances where

**Beginners of more
mature years.**

older children have taken to the subject, new to them, with surprising instinct, while even beginners of mature

years have derived much pleasure for themselves and for their friends from their music. But it is fair to add that the latter instances, at least, are few. Facility in associating musical thought with the required muscular activities is so difficult to acquire in later life, and the journey toward this is so plodding and snail-like that the majority of such enthusiasts abandon the project not far from the starting point. Others may attain the power to perform somewhat haltingly, but yet appreciatively, the compositions they have coveted. In all such cases you will be implored to pass over the drudgery of technic, and otherwise to lighten the journey. But how can you do this, considering the fact that technic is the one thing which they most need? So you must cajole them by introducing all the variety and attractiveness possible into the practice of their scales and finger exercises, meanwhile giving them music which, though simple, is not stamped with childishness. Choose, for example, instead of pieces with infantile titles, like *The Doll's First Waltz*, or *Kitty's Polka*, some of the simpler or simplified classics, or a tiny piece from Grieg's lyrics.

And now for the pupils who are or consider themselves to be "advanced." In this class many mistaught pupils are sure to be found. Here is your card Example of a mistaught advanced pupil. containing a summary of the accomplishments of one of these, taken from her autobiographical sketch:—

MISS ETTA JONES

AGED SEVENTEEN

Has been a pupil for four years of Miss Fitzbang.

Has studied Czerny, Cramer, and Chopin Etudes.

Pieces have included Gottschalk's "Last Hope," Leybach's "Fifth Nocturne," Raff's "Cachoucha," and other popular war horses. Has performed at church fairs and lodge entertainments. Is anxious "to play like Paderewski."

Then you test Etta's ability at the instrument and find that the scale of C is a closed book to her! Her specialty is noise,

and this she has exploited so effectively as to paralyze her friends into the conviction that she is a genius.

And this enchanting illusion you are called upon to dispel. Can you do this without being cast aside ruthlessly as a dried-up, **Method of treating** musty old pedagogue? Not if you work too **such a case.** abruptly. The ideals in Etta's mind must not

be mercilessly shattered, but they must be gradually and insensibly replaced by those of a higher order; and if she is brought to appreciate these latter, you can leave the education of her friends to her own efforts. Tell her, to start with, that you will require two or three weeks of analytical work as a means of preparation. If she is really in earnest she will not object to this; and, indeed, she may be attracted by the idea, as she has evidently never known what analytical work is. Then back up your statement by prescribing a liberal dose of finger gymnastics and scales, all to be practiced according to the most accurate *adagio* principles. To apply these principles further, you give her for the next lesson, in addition, a piece which will not seem a retrogression to her in its reading difficulties, and of which she is to analyze a moderate portion, perhaps with the hands separate. Poor Etta has never been initiated into the artistic mysteries of rhythm, melody, or phrasing, and has done little with them except to pummel them; so the piece you choose will be one of straightforward technic, like Wollenhaupt's *Etude in A \flat* , while you will plan to unfold these other subjects to her by selecting for future use a series of pieces calculated to aid in your design.

I have suggested a short piece rather than a book of studies, because you will find it invariably to your advantage, in starting with a pupil who is farther advanced than the very earliest grade, to assign at first a composition which not only seems pertinent, but which is

Advantage of beginning with a short composition.

also in individual and compact form. However careful your examination of her attainments has been, you are sure to receive surprises, and sometimes to suffer a complete reversal of your previous judgment of her, so that you will be wise not to commit yourself to a given course until the time for such

revelations has passed. Having finally diagnosed your patient's condition, your course of treatment can be entered upon boldly, and a volume of studies as bulky as you please can be introduced.

There is a class of pupils (may their tribe increase!) that bring pleasure to the teacher, not because they possess more than average aptitude, but because they have been taught with both care and intelligence. The pupils of this class as a rule have not only some capacity for work, but have also been well guided at home. A pleasanter experience than the last awaits you with the next card:

Example of a
well-taught
pupil.

MISS HELEN BRIGHT

AGED SIXTEEN

Has had lessons for three years with Miss Commonsense. Her technic has been carefully looked after. Studies have been chosen for their fitness, from those of a number of composers. Pieces have been selected from the works of Bach, Mozart, Beethoven, Schubert, Chopin, and modern composers.

Has been taught to memorize, and has played at several recitals, under the supervision of her teacher.

Miss Bright does not show signs of extraordinary brilliancy, but she has been well taught. Her scales are even and clear, and she plays for you a Bach *Gavotte* intelligently and unhesitatingly. You have now to keep her on the right track, introducing a few original ideas of your own and seeking out points where she is weakest for the exercise of your advice. She must have technical drill, of course. You have noticed that her tone needs strengthening, so your medicine is chosen for its effects in that direction. The composition selected for her first analysis-work must still be fitted for the application of what she is practicing in technic, but it may be

Method of teaching such a pupil.

less elementary in its phrasing requirements. She has had no Haydn, Mendelssohn, or Schumann; perhaps, therefore, Haydn's *Rondo in A major* will be adapted to her needs, this to be followed by pertinent selections from the works of the other two.

These typical examples have been cited to emphasize the invariable necessity of adapting your methods to the exigencies of each case. Let us now recapitulate some

Summary.

of our chief conclusions. Your technical instructions to a beginner should include those concerning his position at the piano, the manner of holding his arms and hands, the construction of the keyboard, the location of the first-needed keys, the devices for correct fingering, and the performance of simple finger exercises and scales. Meanwhile notation should be explained from its simplest elements progressively onward, and each step should be applied to piano performance. An element of variety may soon be introduced in the form of five-finger duets and first-grade pieces. You should not hesitate, either, to accept any help from the parent toward the regulation and supervision of the practice. While pupils who have a little knowledge of playing are to be treated like beginners, with some natural modifications of *régime*, pupils of wider experience must be taught with more variety of method. Victims of poor teaching must be led gradually to a change of ideals. Those who have been more fortunate, however, are to be pushed steadily ahead, while the teacher takes advantage of any opportunity for helpfulness. Thus thoroughly started on their journey, our pupils will require constant nourishment in certain well-defined directions, which we will now proceed to consider.

CHAPTER V

THE TEACHING OF TECHNIC

I HAVE already said that your first care at each lesson should be to look after the condition of your pupil's fingers, and to adopt measures which shall tend to increase their efficiency. This increase will be ideally regulated if The regulation of finger technic. it exactly keeps pace with the pupil's advancement in the ability to read and comprehend music. It is evident, moreover, that the more consistently and naturally you lead him from one step to another in the development of his finger technic, the more effective will be the results. I therefore ask you now to consider how the various groups of his technical work may be most logically arranged and applied.

Piano technic, in its broadest sense, embraces the whole mechanism of performance. I shall, however, restrict the use of the term in the present chapter to its more usual meaning, namely, that of skill in the physical movements which are necessary to produce The historical development of technic. the desired results. It would be interesting, if space permitted, to trace the history of such technic: to show how the early pianists applied the resources of their instruments, light in touch and limited in compass, in the direction of fluent, delicate runs and embellishments; how, as the piano grew, double notes and chords came into use; and how finally, under such giants as Liszt and Rubinstein and such poets as Chopin and Schumann, extended passage work, sonorous harmonies, singing melodies, and all the modern effects of tone-qualities and daring digital flights were introduced. To fit a pupil to cope with the extraordinary difficulties of modern music, in which are frequently united all the effects which have accumulated during the past two centuries, is, on the face of it, a stupendous task.

What wonder is it, therefore, that many teachers have directed their best thought toward formulating a sequence of exercises to lead, step by step, from the simplest beginnings up to full-blown virtuosity! What wonder that many mechanical devices — finger exercisers and dumb keyboards — should have been invented to act as short cuts toward technical ability! From such efforts a number of so-called “methods” have resulted, some based on the above-named contrivances, some derived from practical teaching experience, and some formulated from scientific deductions. An examination of these “methods” shows that there has been a steady advance toward finally uniting the fruits of experience with rational principles. The desirability of securing the maximum of command over tone combined with the minimum of effort, is now recognized; and “power through repose” has taken the place of the sensational ravings of the old-time virtuoso. The acquirement of a legato style is avowedly the central feature of most “methods;” and the conception of what this style really is and how it is best attained furnishes the chief points of divergence between them. So we find all manner of attitudes recommended by their respective advocates, some insisting on a high stool, some on a low one; some teaching to raise the fingers, some to keep them on the keys; some turning the hand one way, and some another.

You must take care, therefore, not to stray in a maze of opposing ideas. Many apparent conflicts between different experts really signify only different phases of the same subject, just as the two knights swore each to the material of his own side of the shield. There are many necessary phases of the legato touch, — the plain legato, the overlapping legato, and various modifications of these, each of them adapted to certain demands of musical expression; so that the intelligent teacher, while basing his instructions on the phase which seems most universal, will have other kinds of touch at his command, and will understand how to employ them when needed.

Characteristics of various “methods.”

Emphasis of different phases of touch by different “methods.”

I trust that your piano education has included the study either of one of the best of these "methods," or, at any rate, of a consistent and efficient course of finger gymnastics. If such is the case, and if you are convinced that your system of technic is a logical one, I should advise you to hold firmly to it, and not lightly to throw it over for any fashionable "method" that may come up. I have known teachers who began nearly every autumn with a brand-new "method," which they had imbibed during the summer as the latest fashion in piano playing and which was quite at variance with that formerly taught by them. Such a course means a constant overturn for both yourself and your pupils, with no adequate time for rebuilding. Yet I would not advocate a slavish adherence to any one's "method." Having adopted a system on which to base your teaching, keep your eyes constantly open to new ideas and be ready to graft them upon your plans of work, whenever they seem useful. Thus your own method should, in time, represent what has proven itself best to you from the experiences of many others, and may finally be quite a different creation from that with which you started.

Shall you avow your preference by any distinct label? Shall your cards read "Miss Grant, Teacher of the Virtuowski Method"? If this be a popular "method" of the day, such a course may prove an attraction to some pupils. And yet, unless you intend to become a mere slavish imitator of the distinguished teacher in whose footsteps you follow, unless you intend to shut your eyes willfully to all merits and helps in other systems of procedure, you will resolve, mentally at least, to keep that independence which is your birthright, and to modify such "method" as you deem it expedient. Would it not therefore be better to announce "Miss Grant, Teacher of the Principles of the Virtuowski Method"? Or, better still, is it not well to say nothing whatever on the subject, leaving the matter to be explained to your patrons, if they inquire about it? If you have to deal with any of the people who

Necessity of holding to a logical system of technic.

How far the teacher should assert a preference for any "method."

clamor for a specially tagged "method" and who look with contempt upon any teacher who cannot present such credentials, tell them that your method is the "Method of Common-sense." If that is not good enough for them, they must be beyond all human help.

There is at present, indeed, a prevailing rage for technic, which has caused the pendulum to swing far in the direction of the merely mechanical side of music. And in drawing attention to this fact I am not at all disparaging the evident advance in accurate and enlightened teaching which has taken place within the past quarter of a century, but I am simply warning you against an enthusiasm for technic which elevates it to the position of the chief end sought.

"Technic," says Christiani,* "should not seek to shine by itself, and least of all give the impression of being the performer's strongest point." Let your first care, therefore, be to prepare your pupil's fingers to meet the demands that are to be put upon them; but meanwhile remember that all this preparation is but a means to an end, and that it should be only an aid toward achieving the ultimate object, which is the power of expressing musical thought.

The technical exercises which you give your pupil should consequently be chosen both for their gymnastic value and for their availability for use in actual musical performance. Queer and exceptional finger- and hand-contortions, however much they may exercise the muscles, should be avoided. For instance, many of the popular "stunts," such as lapping the fingers over one another or bending them from the first joint, might be positively injurious. So the worth of an exercise will be augmented according to the frequency of its application and its efficiency in coping with some recurring and normal difficulty. Thus exercises for putting the thumb under the hand are valuable because such positions are constantly in use while playing scales and arpeggios.

Another important test of a technical exercise is its simplicity.

* *Principles of Expression in Piano Playing.*

In practicing finger exercises the pupil should be able to put his entire thought upon how his fingers are moving and what effects they produce. Thus, the technical figure should be so slight in construction that he may memorize it in a ^{Value of simplicity} twinkling, and may afterwards pay no attention ^{ity in exercises.} whatever to the question of what notes he is to strike. A slow trill, for instance, is one of the most valuable exercises in existence on account of its absolute simplicity.

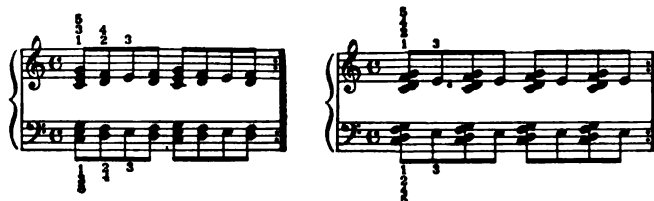
Whether or not you are a devotee of any particular "method," it is well for you to have a systematized catalogue of the technical devices which you are to use with pupils. I ^{Systematized lists} will therefore suggest the basis on which such a ^{of exercises.} list is to be compiled, without reference to the application of the exercises to the different kinds of touch, since such application depends chiefly on the particular school of technic which you have adopted.

The groundwork of your list must consist of a series of little technical figures, chosen, as suggested above, mainly to anticipate certain common difficulties. In it, therefore, ^{Division of} are found fragments of embellishments, of scales, ^{finger gymnastics.} and of arpeggios, which, if mastered, will facilitate the rendition of the entire runs from which they are taken. Various names are given these exercises, such as "five-finger exercises," and "finger work." I shall refer to them as finger gymnastics.

Let us now see how these may still further be classified. First, there are exercises in which the fingers are retained in their most normal position, over the first five notes ^{Exercises with} of the scale. In this position they are primarily ^{fingers over ad-} employed in individual motions. Next, the depre- ^{joining keys of} sion of one key may be followed by that of the adjoining key, ^{the diatonic scale.} as in the slow trill; and finally it may be followed by that of a remoter key, so that eventually the fingers succeed each other without distinction as to their distance apart, as in this exercise:



The next step lies in note combinations. Two, three, or even four notes may be sounded simultaneously, as in the following :



or one or more notes may be sustained while others are sounded.

Exercises dealing with this normal position are followed by those in which the hand is either contracted or expanded. Of the former, the first would be

Contraction and
expansion exer-
cises.

naturally conducted with the fingers over the keys pertaining to the chromatic scale, thus:



in which position exercises similar to those already suggested are performed. Still further contractions, while possible, are not so usual, excepting those which relate to passing the thumb under, which are of special importance.

Expansion exercises have a much wider scope. First come those involving a lateral movement of the fingers, in which these alternately approach and recede from each other, as in this one :



and then follow those in which the fingers, placed each over the note of some important chord, perform evolutions similar to

those first discussed. The chords of the dominant and diminished sevenths are best adapted for these on account of their frequent application; and of these the diminished seventh is by far the most useful, since in playing it the fingers are practically all at the same distance apart. Greater hand-extensions may follow, such as those in which the thumb and fifth fingers are a tenth apart. When, however, these necessitate skips, the domain of the strict legato is transcended, and there is danger of incursions into the realms of the extraordinary.

We have many exercises, however, in which beneficial combinations of the above classes are made, such, for instance, as the alternate expansion and contraction exercises alluded to; and these combinations, indeed, may be listed as especially valuable, since an undue emphasis of one variety of exercise is apt to unfit one for the others. An exclusive practice of scale positions, for instance, makes the playing of arpeggios seem awkward.

I would particularly urge you, however, to teach your pupils to practice all this five-finger work in every available key. With or without a slight modulating figure, the pupil may pass readily from one scale to another, obtaining in this way not only variety in his practice, but an infinitely more extensive acquaintance with his musical material. Some pupils become so glued to the position on the scale of *C* that any other attitudes are bugbears to them. Whatever exercises the pupil practices, therefore, let him give them the widest possible application, making equal friends with each scale and each register of the keyboard.

Toward the attainment of this broad outlook the second division of our subject, namely, that of scale practice, is an invaluable adjunct. Representing, as they do, the very alphabet of music, the scales have an importance in practice which can hardly be overestimated.

Indeed, when a pupil is able to play all of the common scales with equal clearness and facility, he may be considered to be well on the road toward pianistic ability. And a mastery over the scales means not simply the ability to play them straight up

Application of exercises to all keys and registers.

The real significance of scale practice.

and down with the hands an octave apart, but also a readiness to perform them in all sorts of combinations, rates, rhythms, and touches. By teaching these different modes of practice you will introduce interest and variety into what would otherwise be an insufferably dull routine.

You will begin, naturally, with the major scales, and will dwell upon these until they are thoroughly under the fingers.

Method of presenting the major scales.

At first, they are taught in the order of signatures; but this order is quickly replaced by the chromatic sequence of keys, which will break up the dependence of each upon the one preceding. It is well also to teach your pupil to begin and end the scales at the top just as often as he plays them from the lower end, in order that he may conceive them as readily in one direction as in the other. In first presenting the scales to him, you will explain how each sharp and each flat scale is derived from the one before, and will induce him to trace them out originally by himself, according to your formulæ. As to fingering, the scales should be grouped into comprehensive divisions, and each scale should be treated invariably with the same fingers on the same notes, except where the fifth or fourth finger is substituted for the thumb in those scales which begin on white keys. For insertion in the pupil's memorandum book you may employ the following summary:

MAJOR SCALES

Order of Intervals: Whole, whole, half, whole, whole, whole, half-step.

NATURAL SCALE, — C

SHARP SCALES

Formula: Each a fifth above the preceding; new sharp on the seventh.

<i>Order of scales:</i>	1	2	3	4	5
	G	D	A	E	B

<i>Order of sharps:</i>	F	C	G	D	A
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Fingering for two octaves: 1 2 3, 1 2 3 4, 1 2 3, 1 2 3 4 5

(Right hand ascends left to right, left hand ascends right to left.)

Exception, left hand of B: 4 3 2 1, 4 3 2 1, 3 2 1, 4 3 2 1

FLAT SCALES

Formula: Each a fourth above the preceding; new flat on the fourth.

Order of scales: 1 2 3 4 5 6

 F B \flat E \flat A \flat D \flat G \flat

Order of flats: B E A D G C

Fingering: $\left\{ \begin{array}{l} \text{Right} — \text{fourth always on B flat.} \\ \text{Left} \left\{ \begin{array}{l} \text{F, like C} \\ \text{B, } \flat \text{ E, } \flat \text{ A, } \flat \text{ D} \flat : — \underline{3\ 2\ 1}, \underline{4\ 3\ 2\ 1}, 3 \\ \text{G} \flat : — \underline{4\ 3\ 2\ 1}, \underline{3\ 2\ 1}, 4 \end{array} \right. \end{array} \right.$

It remains now for me to outline a course of scale study which will embrace the most useful modes of treatment, leaving the amplification of them to your own ingenuity. Outline course of scale study. Each variety may be employed at will to illustrate the kinds of touch under consideration, and may also, except where otherwise stated, be practiced at any desired speed or tone power. Combinations of touch—light in one hand, heavy in the other, or legato in one hand and staccato in the other—are also effective factors. Much stress should be placed upon one-hand practice, since in this each hand must stand solely upon its own merits, without the danger of having its deficiencies covered up by the work of the other hand.

The single-octave scale study by beginners has already been outlined (page 44). After this process has been followed out, scale practice begins in earnest by the slow analysis of each scale for two octaves, with the hands Scales with the hands separate. separate. Next, each hand plays up four octaves at the slow rate, and down, fluently, at about twice the rate of ascension. Reverse this process, by playing down slowly and up faster. A useful supplementary drill consists in comparing the work of the two hands directly by playing in the more rapid tempo one up and the other down, in immediate alternation.

We now begin to unite the hands by playing the scales a single octave with hands together, starting slowly and increasing the speed until a tempo as rapid First work with the hands together. as is consistent with clearness is reached. This is done first in parallel, and then in contrary motion.

Making use of the material thus exploited, the pupil now begins far down on the keyboard, and plays up one octave in parallel motion, then separates and approaches the hands for an octave, then plays up another octave in parallel motion, and so on, till he reaches the top of the fourth octave, when he descends straight to the starting-point. This device is then reversed, commencing at the top. The next scheme is to play up two octaves in parallel motion, then to separate and approach for two octaves, then to ascend two octaves, and finally to descend four octaves.

A series of rhythmic scales is next in order. First, beginning at the bottom, the right hand plays two notes to one in the left, so that it ascends four octaves while the left plays two. This formula is reversed by beginning at the top, and playing four octaves in the left to two in the right. Similarly, one hand may play three and then four notes to one note in the other; while cross rhythms, — three in one hand to two in the other, and four in one hand to three in the other, — may follow these. As the last-named scales present peculiar difficulties, their discussion is reserved for a later chapter (page 76).

Up to this point, the scales, when employed in parallel motion, have been practiced with the hands an octave apart. An introduction to the use of other intervals is now afforded by playing in *canon* form. Leading to this, the single-octave scale is at first played as before several times without stopping, and then this exact process is repeated, this time, however, with the right hand two notes ahead of the left, as follows:



The scale is then lengthened by playing it one, two, three, and four octaves respectively, with the right hand invariably leading, thus:



The reversal of the entire exercise follows, with the left, instead of the right, in advance.

Your pupil is now prepared for a drill upon the scales played entirely in thirds and sixths. Even after your careful preliminary work, however, his equilibrium is apt to be disturbed as he attempts to start with one ^{Scales in thirds and sixths} hand on the third of the scale while the other begins on the first. Foreseeing this trouble, therefore, you will be wise to require him to put each scale rigidly through the following formulae, until the proper fingering is instilled into his mind:

FORMULA FOR SCALES IN THIRDS

1. Left hand, two octaves.
2. Right hand, same two octaves.
3. Right hand, three notes.
4. Right hand, two octaves, from third note.
5. Numbers 1 and 4 together.

FORMULA FOR SCALES IN SIXTHS

1. Right hand, two octaves.
2. Left hand, two octaves, beginning an octave lower.
3. Left hand, three notes.
4. Left hand, two octaves, from third note.
5. Numbers 1 and 4 together.

Having gained this experience, he may now play the scales for the number of octaves and at the rate of speed which you prescribe.

After the major scales have been thus canvassed, you proceed to treat of the minors. The signature relationship between the major and minor scales should be pointed out, and the pupil should be led to find the minor scale relative to each major by counting down three half-steps from the keynote of the latter. In this way the following table is compiled:

	<i>Major</i>	<i>Minor</i>		<i>Major</i>	<i>Minor</i>
<i>C</i>	Natural	<i>a</i>	<i>F</i>	1 flat	<i>d</i>
<i>G</i>	1 sharp	<i>e</i>	<i>Bb</i>	2 flats	<i>g</i>
<i>D</i>	2 sharps	<i>b</i>	<i>Eb</i>	3 flats	<i>c</i>
<i>A</i>	3 sharps	<i>f#</i>	<i>Ab</i>	4 flats	<i>f</i>
<i>E</i>	4 sharps	<i>c#</i>	<i>Db</i>	5 flats	<i>bb</i>
<i>B</i>	5 sharps	<i>g#</i>	<i>Gb</i>	6 flats	<i>eb</i>

You should also show the difference in formation between the harmonic, melodic, and mixed forms of the minors, and decide upon the form for immediate study. If you choose the mixed form, as I should advise on account of its more extensive application, you will write out, or have your pupil write out, the first scale with its fingering, and will follow this by the others in the order of their signatures, making this process initiate a course of practice which shall pursue that prescribed for the major scales, and which should result in an equal facility in all the styles suggested. After this has been attained, the course of practice with the metronome, described in the next chapter (page 72) will solidify and accelerate the entire series of scales, giving them at the same time rhythmical accuracy.

At an early period in the scale-practice the chromatic scale should be introduced, and should be practiced with at least two varieties of fingerings throughout the entire piano compass, in the intervals of the octave, major and minor thirds, and major and minor sixths.

Practice of the chromatic scale.
Other forms of scale practice.

I should not complete the summary of scale-practice without emphasizing the study of all scales in double thirds and sixths, since no more thorough or searching technical drill than this exists. Practice of the scales in varied rhythmic groupings, such as are produced by alternating dotted eighths and sixteenthths, is invaluable. Also, the principles of melodic expression may be emphasized by rendering the scales in phrases of two or more notes, and with shadings of *piano* and *forte*.

The third division of technical work is devoted to the study of octaves, chords, and arpeggios. Exercises upon octaves consist of the consideration of different touches and their application to different rates of movement. These are used in exercises upon individual notes, in scale passages, and in skips. Broken octaves and octaves in alternating hands also come under this head.

Division of octaves, chords, and arpeggios.

Chords and their resolution into arpeggios present material both of practical value and of great possibilities of variety. Most useful for technical drill are the major and minor triads, and the dominant and diminished seventh, with one or two other seventh chords. You will begin by work upon the six positions of the common chord:

Exercises based upon the common triads.



In order to acquire confidence and surety of fingering, the pupil should sound these combinations many times definitely and clearly in each scale, ascending chromatically. Next, the four notes of each chord may be broken up into pairs, which are sounded alternately, and combinations of three notes with

one may be similarly used. The chords will then be resolved into arpeggio figures, such as the following:



Long arpeggios follow, made of the same material and treated in varying rhythms and in varying styles, such as parallel and contrary motion.

Similar work applied to chords of the seventh is of even greater value since it involves the continual use of all the fingers. The chords of the dominant and diminished sevenths have already been cited as of especial importance, and to these may be added other positions, as in the following list:

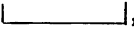
Exercises upon
chords of the
seventh.



The divisions of technical work which I have thus far enumerated have included most of the legitimate material necessary for the well-equipped pianist. Outside these strict boundaries, however, lie exercises adapted to exceptional situations, and to distinctively modern and experimental effects, such as long reaches, skips, and alternating and interlocking hand work. Many of these may be found in the published works of modern masters of technical teaching, like Philipp and Joseffy, while many may be studied best by adapting difficult passages in actual compositions into special technical exercises. A book compiled on this basis, *From Bach to Chopin*, by Clayton Johns (*Ditson edition, No. 109*), illustrates the practical bearing of such work.

Exceptional exercises.

Our list of technical devices would not be complete without reference to exercises for the correct use of the pedals, the neces-

sity for which is evident from the variety of uses to which the pedals are put by modern pianists. Your first care must be to see that, while the pedal movement is prompt and definite, it is noiseless, and thus free from the cracking sound which often results from a too vigorous application of foot power. Then, impress upon your pupil the fact that the damper pedal is a good servant but a bad master. Let him carry out your exercises, keeping his ear constantly on the alert to appreciate the necessity for putting down the pedal nearly always *after* the note it is to sustain, and to detect any blurring of tones caused by a too prolonged depression. The possibilities of color effects which lie in the use of the soft pedal and in the manipulation of both pedals in coöperation, I shall refer to in a later chapter (page 101). The indefinite and often inaccurate directions for pedal use found in most piano music make it necessary for you to revise them upon a clearer basis. For this purpose I advise the adoption, in connection with the damper pedal, of the sign , the down-stroke denoting the depression of the pedal, the horizontal line its continuance, and the up-stroke its removal, thus:



For the soft pedal, the usual signs *una corda* (*u. c.*) and *tre corde* (*t. c.*) seem sufficiently comprehensible.

While I have suggested a continuous course for each division of technical work, you of course understand that no one kind is to be dwelt upon for a long time, to the exclusion of the others. Occasionally, if the pupil evidently needs the drill, two kinds of technical work can be given him conjointly, in homeopathic doses, such as a short exercise for finger gymnastics and a few scales; but it is better, in general, to work along one line for several lessons, and then to induce variety by changing off to another. When the first species is again taken up, you will resume at the point where you left off.

Variety in technical practice.

A subject closely interwoven with that of technic is that of *fingering*, by which is meant the use of the correct fingers upon the keys involved in musical progressions. An important duty is to see that your pupil uses the fingers, so far as possible, best adapted for expressing each shade of the musical thought under consideration. You have as an aid the many excellent fingered editions available; but it is not enough to rely wholly upon these: you should apply your own judgment as a test of their merits; should play over any doubtful passages to ascertain if you can improve upon the fingering given; and should decide whether the fingering which most commends itself to you is best for the particular pupil who is to use it.

Two systems of fingering have had their adherents among prominent piano pedagogues. The first, championed by Köhler and others of his school, prescribed that the hand-position should be kept as immovable as possible; while the other, advocated by Liszt and von Bülow, went to the other extreme, changing the position almost constantly. As usual, the middle ground is a safe place of refuge; so that you will make no mistake in adopting a form of fingering which does not needlessly or arbitrarily jump the hand about, but which also does not hesitate to assume any position or take any fingers which evidently facilitate the desired effect. To change the fingers when the same note is sounded a number of times in *quick* succession; to unify, as far as possible, the fingering of scales and arpeggios, and to sound the black keys with the three middle fingers, are sensible ideas from which to start. But all of these can be disregarded wherever common sense prescribes alterations.*

Whether or not you intend to follow any labeled technical "method," therefore, you must have at the outset a systematized scheme of exercises. These will be listed under three principal heads, finger gymnastics, scales, and arpeggios. Finger gymnastics include technical

*For a fuller discussion of the subject of fingering see Clayton Johns' *The Essentials of Pianoforte Playing, Part Ten.*

figures played in all keys, with the hand in its most normal position, and with contractions and expansions of this. Scale practice includes the treatment, with various touches and at varied rates, of the major, minor, and chromatic scales, with the hands separate and together. Parallel and contrary motion may be employed, the former with the hands at different intervals apart. Double-note scales, following these, are of special importance. Octaves, chords, and arpeggios are also to be treated in various manners. Exercises upon the common triads and upon some of the chords of the seventh are to be extended until fluency is gained in long, sweeping arpeggios. Uses of the pedal should also receive careful attention. Modern devices of technic can be gleaned from the works of modern technicians and by the invention of figures directly from musical works. Finally, problems regarding fingering are to be solved upon certain general principles, which are to be treated, however, as aids rather than as restrictions.

CHAPTER VI

THE TEACHING OF THE RHYTHMIC ELEMENT

IN order to apply his technical skill toward its avowed end, namely, the interpretation of musical thought, the pupil must first become master of the various elements which go to make up the musical composition. He must grasp the substance out of which the whole structure is modeled, namely, the *harmony*, and he must render this plastic to receive the graceful outlines imposed upon it by the *melody*. With these two elements alone developed, however, the music resembles a marble statue which, like Pygmalion's Galatea, awaits the divinely-sent breath to transform it into a living being. Endowed with life, the blood courses through the veins of the new creation, and the heart begins to beat in regular pulsations, — to become vital through the element of *rhythm*.

The three elements involved in interpretation.

IN the practical process of teaching a composition it is necessary that these three elements develop simultaneously, since they each constitute an integral and necessary part of the whole. Inasmuch, however, as the elements of harmony and melody are more tangible than that of rhythm, since they are more definitely presented to the eye and grasped by the fingers, it is necessary for you to take special pains in order to give the pupil control over the intricacies and subtleties of time-divisions. I shall discuss first, therefore, the ways and means which lead to such control, since an understanding of these seems first in importance.

Importance of comprehension of time-values.

A difficulty which you will encounter in dealing with the subject of rhythm arises from the fact that there is often a wide distinction between *absolute* and *personal* time. The clock, with its regular *tick-tick*, measures the first with relentless accuracy; but the latter is at the mercy of the emotions, lagging

wearily when these are disagreeable, and bounding merrily when they are pleasurable. Thus to persons of emotional natures, and especially to children, time is an unfixed factor, dependent upon the mood of the moment, measured by a very fickle inward monitor, which voices itself in the heartbeats. And unless pupils can be taught to disregard this inward metronome and to attend strictly to external time measurements, they will invariably associate a certain number of physical motions, such as movements of the fingers, with a proportional number of heartbeats, so that if the heartbeats are quickened the fingers fly faster, while if they are retarded the fingers are tranquilized accordingly. These facts will readily account for the reckless pace with which the pupil will sometimes play his piece when he comes before an audience and his nervousness sets his heart a-thumping, and will also demonstrate the need of tying him down to external and absolute time-values by every possible expedient.

Dependence of tempo upon the emotions.

He must first, therefore, be made to comprehend the meaning of regular and inflexible time-beats. Tell him what constitutes time-measure, comparing it to other units of measurement, like the yardstick, and illustrating it by referring to the tick of the clock, the *tramp-tramp* of soldiers, and finally to the even tapping of your pencil upon the piano-case. Let him then repeatedly play one note in even rhythm, comparing it with these time-measures. Supplement such exercise by grouping time-beats into bunches of two, three, or four, meanwhile counting to the tap of the pencil the staccato *one, two, three, four*, and taking care that this counting never degenerates into the drawling and useless *o-n-e-t-w-o-t-h-r-e-e-f-o-u-r*.

How to teach the nature of time-beats.

It will not be long before you can call the metronome to your aid. Have the pupil play a single note with each click of this, and with a single finger, until he can play it accurately upon the beat; and follow up this process by varying the speed of the metronome, until he can adapt himself readily to different tempi. He is then

When and how to use the metronome.

prepared to use the metronome with his finger exercises, for a portion of their practice, at least, playing them first with one note to a beat, and eventually with a group of two, three, or even four notes to a beat. I cannot recommend an extensive use of the metronome during the playing of actual musical compositions, except occasionally as a test; but its frequent employment in the above and other ways with finger exercises will develop a pupil's appreciation of absolute time-values as no other agency can. Only take care in this, as in other matters, to give him no task which is not clearly understood and feasible for him; for having a metronome wagging beside him, and meanwhile playing in a state of perfect oblivion as to its movements, is certainly not a salutary performance.

It may be well at this point to describe the course of scales with metronome to which allusion has been made (page 64), although these will not be entered upon until the scales have been well fixed under the fingers. This course is as follows, the metronome registering from 88 to 144 beats per minute:

A course of scale-practice with the metronome.

1. Scales with hands one octave apart.
 - (a) one octave, one note to a beat.
 - (b) two octaves, two notes to a beat.
 - (c) three octaves, three notes to a beat.
 - (d) four octaves, four notes to a beat.
2. Scales in thirds, repeating processes *a*, *b*, *c*, *d*.
3. Scales in sixths, repeating the same processes.

Each scale is practiced first from the bottom up and down, and then from the top down and up; and the whole course is studied first in the major and then in the minor modes. The results of the work should be to fix firmly the pupil's notion of the relative proportion of notes and to give him confidence and rapidity in passage playing.

There is another reason why the time is apt to "run away"

with pupils which should not escape us. This consists in a lack of technical control. In performing a passage of some rapidity, a finger not under perfect command is apt to *tumble*, as it were, upon the key, sooner than its strict time prescribes; and the player immediately adapts himself to the quicker time thus started, so that each tumble acts as an accelerating factor, causing the fingers finally to fly like a runaway horse, which rushes on headlong until a catastrophe occurs. The recognition of such a danger should be to you an added incentive to attend to the minutest details of technic, and to see that no passage is given your pupil to learn for which he has not had adequate technical preparation.

Acceleration of tempo caused by lack of technical control.

We have dealt so far only with the cases where there has been a single note or group of notes to each beat. Of irregular rhythmic groupings the number is well-nigh limitless, since these range from figures composed of notes of simple time-proportions to the most complicated and perplexing combinations. In regard to all these I may urge you again to proceed circumspectly, confining your pupil to pieces which involve simple rhythms until he has learned thoroughly to control these, and advancing to more complex relations by slow degrees. Nay, you will find some pupils whose time-perception is so hopelessly blunt that you will do well to keep complex rhythms entirely out of their musical repertory.

Irregular rhythmic groupings. Care in introducing them.

Most of the irregular rhythms can receive treatment similar to that prescribed for even rhythms: they may be carefully dissected, explained, and compared with the even beats; they may be drummed out to the metronome counts and introduced into finger exercises.

Preparations for the practice of irregular rhythms.


At all events, you should endeavor to give the pupil the right idea of a rhythm before he practices upon it, since, if he once acquires a wrong conception of it, the task of unloading this from his mind will prove a stupendous one. If you give him a study or piece to practice, therefore, which involves rhythmic pitfalls, at least play over each doubtful phrase several times

distinctly for him, in order that he may carry away the correct idea of it.

How much use you shall make of audible counting to determine rhythmic intervals is another matter for consideration.

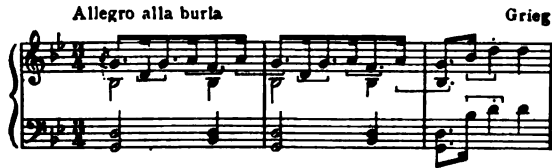
The use of audible counting.

Teachers of a quarter-century ago were accustomed to tell their pupils to count their *one-and-two-and-three-and* aloud religiously from beginning to end of their practice, with the result that they either forgot to count at all, or else banished all traces of inspiration from their performances by putting their thought chiefly on the beats. I am not sure, however, that the modern teacher does not reach the other extreme in requiring scarcely any counting at all. Your pupil should certainly understand how each piece he practices is to be counted, and he should be able to count audibly any portion of it while he is playing it. If unable to do this he will not only play with a lack of intelligence, but he will be paralyzed in the presence of any ensemble work, such as four-hand duets. Counting should invariably be staccato, and enough beats should be assigned each measure to cover all necessary subdivisions: thus, $\frac{2}{4}$ time should be counted in four beats. In very slow tempo, where many subdivisions are required, I can see no objection to the use of the word *and* between the numerical beats, although such a custom is decried by some teachers. If this word, or any other word in the lexicon, will help us in teaching rhythm, let us welcome it joyfully!

Of the many rhythmic pitfalls I will mention but a few, and these only because in them there is a diversity between the notes as written and as played. The relation of a dotted note to its complementary note. 

is one such. If the shorter note is distinctly melodic, it should be given its full value (page 97), but if, as is often the case, it serves chiefly to accentuate the following note, you should teach the pupil to dwell upon the long note as though it occupied the time of both, and then to play the short note and its following note as a unit, conceiving them to have a relation similar to that which exists between a grace-note and

the note it qualifies, as in the following example from Grieg's *Humoreske*, Op. 6, No. 4:



The exact place of the grace-note, or *acciaccatura*, is frequently a matter of doubt. The rule in the classic epoch was to play this note invariably on the beat, while the principal note followed in quick succession, assuming the accent, as in this example from Schubert's *Moment Musical*, Op. 94, No. 3:



In case the grace-note preceded a group of notes in the same hand, it was still played on the beat with all the chord-notes excepting the one which it especially qualified, which followed as before. You will be safe in adhering to this rule, although, especially in modern music, instances will occur in which it is evidently to be relaxed; for instance, when a grace-note or group of grace-notes plainly form a melodic connection with the note preceding, as in the Schubert *Impromptu*, Op. 142, No. 3. Such grace-notes should be played as an introduction to the note to which they lead, and hence should occur *before* the beat:



A peculiar difficulty arises in the case of so-called *cross-rhythms*, where one part involves a group of notes which conflict with those in another part. The most

The rhythm of
three notes against
two.

frequent example of this occurs when three even notes move against two even notes. This problem, so puzzling to pupils, can be anticipated in a simple manner by treating it in connection with rhythmic scales (page 72). Begin by explaining the rhythmic relationship of the two parts. Outline a measure in $\frac{6}{8}$ time, as in the cut, showing that each note of the middle group has the time of two $\frac{6}{8}$ eighths, and each note of the lower group that of three eighths. Have the pupil play this rhythm repeatedly with one finger of each hand, counting the time: then show that the construction is the same when one part is written as a triplet and the other in even eighths. Now write the first three notes of the scale for the right hand against the first two for the left. Let this be played with the two fingers several times, and then let a following group be added:



When these are easily rendered, let the same principle be carried out for three octaves in the right and two in the left, ascending and descending, still with the single

Application of this
to scale practice.

fingers. The regular scale fingering is now applied, and from this point the practice of the rhythm in all scales is a simple matter. Even now, however, the goal is not quite attained, for the pupil will be found invariably to think of the *triple*, rather than the *duple* rhythm, while for practical purposes the duple is almost always to be made prominent. Let him, therefore, play the right hand *pianissimo*, accentuating the left meanwhile. This process will be found difficult at first, but with the proper amount of thought it should eventually be accomplished. By now inverting our initial rhythms we

prepare the way for playing three notes in the left to two in the right; and this combination is carried out as before, by playing the scales from the top, down and up.

A still more complicated rhythm is that of four notes against three; and, while this may be easily outlined, I advise you to reserve it for use with advanced pupils, or for special cases in which it is required. In order to

Similar use of
four notes against
three.

show the mathematical relation-ship between the notes in the two hands, place these notes, written in dotted quarters for the right hand and halves for the left, under twelve eighth notes, as shown in the cut.

Take now the sentence, "When', will' he, come', to-day'" and

apply it to the practice of the rhythm, and you will lead the pupil insensibly into the proper proportions of time-divisions. The rhythm thus analyzed may now be applied to scale practice as above outlined, the right hand playing four octaves while the left plays three; and the reversal of the whole process is next in order.

The use of the above rhythmic sentence recalls an ingenious employment made by some teachers of the rhythms already familiar to the lips of pupils in the pronunciation of words. Such a word as *Prov'idence*, for instance, illustrates the rhythm

Employment of
word-accent to
illustrate rhythms.

Monta'na reveals *India'na*. I suggest this as a device out of which the clever teacher may derive considerable capital.


We have already recognized the fact that the element of rhythm has to do not only with individual short beats, but also with the recurrence of groups of these beats. Since much of the interest of a composition is derived from the varied make-up and the clear exposition of these groups, it behooves us to consider every possible device which will tend toward this result. The character and boundaries of each of these groups are expressed by making

Importance of ac-
cent in defining
rhythmic groups.

prominent one or more of its notes and subordinating others. Notes which are thus brought into the foreground are said to be *accented*. How, therefore, shall you teach your pupils to accent properly?

Let us first assume that there is an almost infinite variety in the gradation of accents, which extend from the merest suggestion of a stress to an overwhelming avalanche of sound; and also that all accents are proportional, depending not upon the absolute value of the prominent note itself, but upon its degree of supremacy over the notes immediately preceding or accompanying it. Thus, a note played *piano* may involve the effect of a decided accent if the note before it be played *pianissimo*. According as this proportional relation is realized in one's playing is the proper harmony of tone-qualities maintained; and, moreover, the lower the force or grade which suffices to achieve a certain accent, the more reserve power remains in the possession of the pianist for use in attaining a climax. Hence the principle holds that a low-grade accent should invariably be chosen in preference to one of a higher grade, whenever the former will suffice for the effect desired. It also follows that the low-grade accents should be used much more frequently than the others.

The proportional nature of accent. Low-grade and high-grade accents.

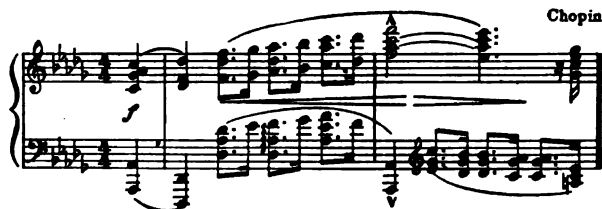
It is evident, therefore, that the form of accent which, without intruding itself upon the hearer, yet subtly forces upon him the significance of a given beat, is in all respects the one most necessary for our pupils to have at their command. This accent I will call the *rubato* or *time-changing* accent (>), since it involves a slight modification of the rigidity of the beats, prolonging, often to an infinitesimal extent, the prominent note. In a dance rhythm, like that of the waltz, for instance, the effect of this accent is that of a gentle pressure upon each first beat, as when the initial momentum is given to a wheel in putting it into revolution, thus:  The power of this accent may be increased tenfold, however, by still further elongating the beat for a note of special stress, as at the climax

The rubato accent.

of a melody, thus suggesting the stress of the singer upon a note of great intensity. I instance the climax note of the first phrase in the Chopin *Nocturne*, Op. 9, No. 2:



The second, or *dynamic* form of accent needs little explanation, since it is the form most easily recognized (\wedge). Involving as it does an actual increase in sound in a note over that of the preceding note, it must be used with much discretion, in order that the accented note may not be grotesquely out of proportion to its surroundings. It is, however, the form of accent upon which we must rely to say the final decisive word at the apex of a climax, as in the Chopin *Funeral March*:



An accent which is really a modified form of the *rubato* may be called the *legato* accent (\frown). This makes a legato note prominent by preceding or following it by staccato notes, thus apparently giving it greater duration. The preparatory rest before the entrance of a voice in fugal writing produces an effect analogous to this, drawing attention to the entering note of the subject by the void that was before it. Here is a legato accent from Beethoven, Op. 31, No. 3:



Likewise the *staccato* accent ('), a modified form of the *dynamic*, in which the note breaks off abruptly on a prominent beat, is occasionally a powerful ally. Combined immediately with the *legato* accent, this furnishes a rhythm of overwhelming intensity, as in Scharwenka's *Polish Dance*:



Finally we note the *pedal* accent. The desirability of depressing the damper pedal *after* the note it sustains, on the ground that the note would otherwise be blurred with the one preceding, has been pointed out (page 67). But we must understand that, while the damper pedal is used primarily to sustain tones, it also does in reality make them somewhat louder by releasing all the strings from their dampers and allowing them to vibrate in sympathy with the one sounding. Hence the pedal, used directly after the key is depressed, will produce an added intensity of tone, suggestive of the stress which the singer would give to it. Employed in connection with the *rubato* accent, this means of rounding out the tone will prove most serviceable.

The connection and interplay of these different forms of accent and the varied properties of each furnish the resources upon which the pianist must draw in order to indicate the different grades of rhythmic prominence between notes in the same melody, between simultaneous melodies involving conflicting rhythms, and finally, in the accompaniment which may lie behind these. It is this last element of accompaniment, a characteristic of the harmonic forms of instrumental music extending historically from Haydn's

time to the present, which brings before us the important subject of *meter* as involved in that of *rhythm*.

Imagine to yourself a stained-glass window set in a large number of small diamond-shaped leads all of the same size. These leads will correspond closely to what meter is in music, namely, a regularly formed framework subdividing the rhythmic pattern. If, now, the diamond-shaped panes were all plain and of precisely the same color, they might be likened to the repetition of the same tone, with no variation in rhythm from the meter-beats; while, if they were still plain but of different colors and shades, they would recall a melody, at one, however, with the meter in its rhythm. But our window is of quite a different order of interest. On each piece is a geometrical pattern, these patterns varied individually, but each contributing to a coherent whole. Not only do they fail to correspond minutely with the conventional leads, but they are formed occasionally of lines that actually antagonize these. So with rhythms of character and distinction: fitting into their given meter, they yet dominate this by asserting their supremacy to it in phraseology that now coincides with it and now defies it, but which always contributes toward the unified pattern that is unfolding. Let us regard the meter, therefore, as the lining-out of the limits, and the rhythm as the working of the music pattern within these limits; or let us call the meter the background, and the rhythm the characters which stand out before it.

Nature of meter
as distinguished
from rhythm.

Background as it is, however, the meter must yet be ever in evidence, or the whole structure will collapse for want of coherency. Hence, while it should never become obtrusive, we must never allow it to become totally obscured, now suggesting it by the most subtle of our accents, now reinforcing it to prevent its annihilation by an opposing rhythm, and now emphasizing it with full vigor in a rhythmic climax. For the first-named purpose the slightest of *rubato* accents is sufficient; for the second we bring the *legato* and *pedal* accents to our aid; while for the third, the dynamic is called into play, as in the Chopin *Waltz*, Op. 64, No. 1:

Means of expressing the
metric accent.



Our guide in determining the beginning of the metric scheme is primarily the measure bar, which assumes that the chief metric accent is on the first beat following; and we are safe in obeying this direction, except in occasional instances where, through the carelessness of the composer or poor editorship, this bar is misplaced.* Besides this accent, a secondary accent is due on the beginning of the second half of the measure in duple time, and on each of the two secondary beats of triple time; so that a constant succession of trochees (—) or dactyls (—) lies behind our rhythmic evolutions.

Occasionally the meter is varied by unwonted reinforcements or unusual accents. Schubert, for instance, often strengthens his first beats by an immediately following accent, as in this excerpt from Op. 142, No. 3:



* Riemann quotes as an example of misplaced bars the Chopin *Nocturne*, Op. 9, No. 2. It is obvious that the bars in this composition should have been placed before the middle beat of each measure as it is ordinarily printed.

Some dance forms give an occasional prominence to an unexpected beat, as in the mazurka, where the accent frequently occurs upon the third beat. Here is an example from Moszkowski, Op. 38, No. 3:



On the other hand, it is sometimes made impossible, by the omission of notes, to assert the meter at all, as in this example from Schumann, Op. 15, No. 13:



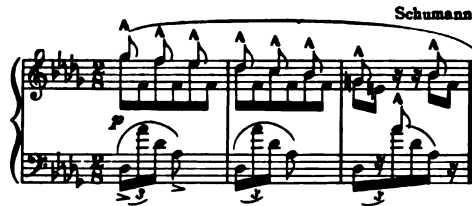
In this, as occasionally in other cases, the mind of the auditor must be made previously so accustomed to a meter that he instinctively supplies its boundaries for himself.

Over the metrical accompaniment the melodic portions hold sway. Most frequently their rhythms coincide in the principal accents with those of the meter, in which case these accents may vary in kind or in degree, a higher-grade accent of any kind serving the purpose as required. Sometimes, however, to increase the intensity of expression, the rhythm assumes an antagonistic attitude, boldly defying the metric accent or nervously anticipating it, in both of which cases the sharper dynamics must be employed as the intensity develops. Here is an example of such antagonism, from Schumann, Op. 15, No. 10:

The relation between metric and rhythmic accents.



Another form of conflict greets us in the *Des Abends*, from Schumann's Op. 12, where the *rubato* accent must suggest the duple rhythm in the accompaniment, while the melody in triple rhythm stands out above it:



Your task is, therefore, first to drill the pupil in the comprehension and use of the several species of accent, then to apply these to each hand or voice taken separately, and finally so to unite metric and rhythmic accents as to secure the proper proportion of each.

I have dwelt much upon the necessity for giving a pupil command over absolute time-values. He must, however, be taught that the *tempo*, which means the rate of speed at which a composition is played, must be decided upon for each individual composition. Indications for tempo are given in general terms, such as *allegro* and *andante*, or more accurately by metronome marks; yet it is always possible to adopt a rate of speed much lower than that indicated and, by preserving the proportion, perform the selection correctly. This fact is to be taken advantage of in the analytical study of any composition in order to place each note properly in its environment. All the elements can be thus prepared, with the exception of the final pervasive spirit, which depends to a certain extent

upon speed. The pupil must be taught, however, that rhythmic *erve* is a more important factor in determining this spirit, and that, therefore, a vital performance does not necessitate the pushing of the speed to the metronome requirements. Disregard the metronome marks in teaching, therefore, except as general indications, and let the rate of performance be kept rigidly within the pupil's abilities.

It has been suggested that the metronome should be used only sparingly in the performance of actual compositions (page 72). The reason for such restriction is that the metronome produces an inflexible tempo, and that even in the most formally rhythmic compositions some allowance should be made for variation in this respect. The grace and artistry of personal performance is dependent upon the subordination of all elements to the sense of expression, and it is this flexibility of treatment which distinguishes the work of a pianist from that of a machine. The slight variation caused by the *rubato* accent (page 78) is our first instance of tempo modification. How much further such changes may extend must now be considered.

Since, then, it is the personal element which induces elasticity of tempo, it is evident that the more personal the composition is, the more frequently tempo changes will occur. Compositions in which the formal style is dominant, such as the old-time dances, — Bach *Gavottes* and the like, — should be played in strict time, the only exceptions occurring at the endings of important divisions, where a general broadening of treatment and a pompous retarding of tempo are in order. Haydn and Mozart must thus be played upon strict lines. With Beethoven, however, contrasting sections of the same movement sometimes vary in tempo; and, as they advance in freedom of personal expression, the works of following composers sanction still greater liberties. When lyric melodies are applied to the piano, they presuppose that the player is to imitate vocal effects; thus, in the *Song Without Words* style of composition, personal expression vies with formal structure, and sometimes dominates it entirely.

The true *tempo rubato*, or borrowing of time from one side of a phrase and repaying it on the other, is supposed to have come in with Chopin. Certainly, from his era the tendency to subordinate time-values to expression has had a steady growth, resulting many times in gross exaggerations and affectations. Chopin himself gave no such license, asserting that the accompaniment should remain in even time, while the melody alone might occasionally transcend this. We will need, therefore, to place special safeguards about our pupils if we do not wish them to throw all artistic prudence to the winds.

The use and abuse of the *tempo rubato*.

To assist our judgment we have two helps: the marks inserted by the composer, and our own sense of fitness. In dealing with the former a policy of assimilation must be pursued in order that changes in time may occur not as if they were arbitrary, but as if demanded by the spirit of the piece itself. Our own artistic sense can be trained on the principle that we should keep to the strict tempo, unless there is some evident and special reason in the nature of the composition to disturb it. The climaxes of a song melody, the quick alternation of the grave and the serious, the pompous and dignified cadence, and the emotional whirl of a *finale* may be excuses for elasticity of tempo. Err, however, on the safe side, if at all, and discourage your pupil from finicky and spasmodic distortions.

Factors which determine changes in tempo.

Your first care, therefore, in the teaching of the rhythmic element, is to educate the pupil to a command over absolute time. Illustrations, counting aloud, exercises with the metronome, and care with technic are aids toward this end. Irregular rhythms are studied by similar methods, with the possible addition of the employment of word-rhythms. The various kinds of accent, the *rubato*, the *dynamic*, the *legato*, the *staccato*, and the *pedal*, must be considered separately and in combination, and applied to the definition of meter and rhythm on the principle of always using an accent of a lower grade in preference to one of a higher. The result of the application of this principle is to create a reserve power for

Summary.

use in crucial climaxes. Finally, while allowing for latitude in the matter of tempo, you must guard against an indiscriminate use of this, and must be guided by the expression marks prescribed by the composer and by the evident demands of the composition itself.



Spring Wave.

Photograph from life by Emile Jaques-Dalcroze.

CHAPTER VII.

THE TEACHING OF THE MELODIC AND HARMONIC ELEMENTS

It is often asserted that the piano teacher has an immense advantage over his fellow teachers of the voice or of most other instruments, since he is not obliged, as they are, to arouse a faculty which is sometimes almost wholly lacking, namely, that of the appreciation of pitch. When, however, the entire scope of his work is considered, it will be seen that the additional problems which he must meet will quite absolve him from the charge of leading a comparatively rose-colored existence. Instead of dwelling simply upon a single melody, he must introduce the pupil to a complexity of parts which often rival those of a modern orchestral score; and it must be his aim to give the pupil such a command over each one of these parts that it assumes its due relation to all the others. Thus, he must not only make the pupil an orchestral conductor, but must teach him to play at the same time all the instruments which he is conducting. The simplest piece which you give your pupil will probably contain a melody and its accompaniment, the latter either in the harmonic or melodic form; and of the elements thus involved the melody must express, by its variations of pitch and intensity, the shades of the emotional mood of the composition, while the secondary part acts as a background, or a foil, to this mood. Our first object, therefore, is to discover how to impart to the melody its proper significance.

The complex character of the work of the piano teacher.

The problem of melody and accompaniment.

You are giving your pupil, then, a piece containing a simple melody in the right hand, supported by a flowing harmonic accompaniment in the left; — let us say *Melody*, the first number of Schumann's Op. 68. He must begin by studying each part separately and deciding upon the quality of tone to use in

each; for while you, as a piano teacher, are not obliged to show him how to make the pitch of each note, you must take no less care than the vocal teacher to give him command over varieties of tone-quality and the means for their production. The right hand must imitate a singer; and in so instructing the pupil, emphasize the fact that he should imitate, not a weak and amateurish apology for a vocalist, but the greatest singer he has ever heard; that his tone should resemble hers in its roundness, fullness, and expressiveness. Having realized this ideal as nearly as possible, he now turns his attention to the accompaniment. As this is subordinate, its tone-quality should be lighter and thinner than that of the melody, and it should be so managed that it may reflect, at a respectful distance, each change of the mood of the song.

Imitation of a singer in development of melodic tone-quality.

The tone-quality of the melody is, therefore, normally stronger throughout than that of the accompaniment, a *forte* in the melody equaling a *mezzo-forte* in the accompaniment, a *piano* in the one, a *pianissimo* in the other, the range of tone thus overlapping as follows:

The proportion between melody and accompaniment.

	<i>fff</i>	} <i>Range of Melody</i>
	<i>ff</i>	
	<i>f</i>	
<i>Range of Accompaniment</i>	<i>mf</i>	
	<i>mp</i>	
	<i>p</i>	
	<i>pp</i>	
	<i>ppp</i>	

A fact which you should note in this connection is that the notation signs *p*, *f*, *ff*, and the like, are intended to convey only general directions, indicating not the tone-power of individual parts, but rather the effect of the whole, excepting, of course, when they are distinctly applied to separate parts. Thus, a *piano* may result from the union of a *mezzo-forte* melody with a *piano* accompaniment, or a *forte* from a *fortissimo* melody plus

a *piano* accompaniment. Expressing these formulæ in algebraic terms, we have

$$\begin{array}{rcccl}
 \text{Melody} & \text{—} & mf & & ff \\
 \text{Accompaniment} & \text{—} & pp & \text{or} & p \\
 \text{Result} & = & mfpp = p, & & ffp = f.
 \end{array}$$

Our scheme of proportions is, of course, subject to modification in special instances. Sometimes upon the return of a melody formerly announced it is effective to obscure it by an accompaniment heavier than that previously used, thus stimulating the interest of the hearers by making it necessary for them to pay careful heed in order to disassociate it from its surroundings. Likewise a staccato accompaniment beneath a legato melody may be emphasized without interfering with the latter, and important chords, singly or in groups, may demand a special prominence (page 99). Breaks in the continuity of the melody, too, give the accompaniment a chance to assert its own character; and a similar opportunity is afforded by a harmonic introduction or postlude, such as occurs in Mendelssohn's familiar *Consolation*, the ninth of his *Songs Without Words*.

Should the melody be in the left hand, with the accompaniment in the right, as in Schumann's *Happy Farmer*, from Op. 68, the problem is practically the same as that above, with the conditions reversed; except that, as the left hand plays on the heavier part of the piano, there will be less difficulty in making it prominent. A more serious trouble is reached, however, when the melody is divided between the two hands, or the accompaniment and melody both appear in the same hand. The added necessity for tracing out and perfecting the melody as a prerequisite to any union with the accompaniment is quite apparent; indeed, the pupil should so fix in his mind the character and expression of the melody alone that his sense of right will be shocked if it be at all obscured by the accompaniment.

Exceptions to the general rule of proportion.

The case in which the melody appears under more obscure conditions.

And here let me suggest a device which I have found especially efficacious. The chief difficulty in securing a properly subdued tone in the accompaniment lies in reducing the tone which the pupil instinctively asserts until it reaches its proper level. But if the problem be reversed, and he have only to bring one part up from absolute zero to the desired level, the solution is much facilitated. Let him, therefore, play the melody with a full and vigorous tone and at the same time make the finger motions necessary for playing the accompaniment *on top of the keys*, without producing any sound whatever from them. This action may prove a little awkward at first, but can generally be accomplished in a short time; and he may then be allowed to depress the accompaniment keys slightly, with the result that he produces a very light tone. As the whole process is merely that of acquiring a certain knack of execution, it is probable that he will have no further trouble in regulating the proportion according to your instructions. It is well, however, to maintain for some time an exaggerated distinction between the tone of the melody and that of the accompaniment. The same device is useful when a melody note and a chord of the accompaniment occur simultaneously in the same hand. The execution will then be facilitated if the accompaniment notes are rendered staccato, and the hand, quickly released from them, is thrown over upon the melody key, as in this melody by Tchaikovski:

The device of bringing the accompaniment up from zero.



Having thus disposed of the single melody and accompaniment, we are prepared to meet the case in which two or more melodies are involved at the same time. You should introduce this problem to the pupil by teaching him music in which these melodies alone appear, with an absence of the harmonic background; in other words, music written in the contrapuntal style. Selecting one

Simultaneous melodies studied in contrapuntal music.

of Bach's two-part inventions as an excellent example of this, you will have the pupil practice the hands separately, giving to each voice its proper melodic quality of tone, and will then, in letting him put the hands together, show him how, while nominally of equal importance, each of the melodies has yet sections which should rise into special prominence. This process involves an understanding of the *thematic*

The thematic as distinguished from the lyric melody.

as opposed to the *lyric* melody. Selecting the principal theme of the invention which he is studying, such as that of the eighth invention:

he must learn to play this in such a way that it possesses individuality and distinction.



Bach

Having attained this object, he proceeds to trace out this theme through the composition, stamping it each time with the character of its first appearance (page 36). Meanwhile whenever one of the melodies is subordinated to the other, it should yet retain its melodic and expressive nature. The same principles may now be applied to the study of the simpler fugues from Bach's *Well-Tempered Clavichord*, such as numbers 1, 2, 5, 10, and 21 of Volume One, each voice receiving minute analysis, and the structure and proportions of the whole having due attention. Special care should be extended to the leads of the fugue subject, which should be foreseen by a previous *diminuendo* in the voice in which each is to occur, and which should enter with sufficient emphasis to attract the mind of the auditor to the voice which announces it.

So the pupil is led on, as his advancement warrants, to the more complex and extensive compositions of the polyphonic school. But meanwhile he is prepared to work upon pieces in which harmonic accompaniment is added to complications of melodies, such as Mendelssohn's *Duetto*, from the *Songs without Words*. First threading out the melodies and adjusting their relations to each other, the pupil adds the previously mastered accompaniment, raising it from the zero condition as explained on page 91. He must now be made alert to detect the various traces of the polyphonic school of writing which are so common with many

Melodies and fragments of melodies in harmonic music.

modern composers. Occasionally a lyric melody appears in the middle of an apparently purely instrumental composition, such as that in the third part of Nevin's *Barchetta* quoted above (page 37); and the player must quickly subordinate what before were passages of principal interest, in order that the singer may occupy the center of the stage. Again, notably in Schumann's works, fragments of imitative melody pop out continually, as in the *Träumerei* from Op. 15:



Sometimes the low bass notes form an insidious melody, as in Godard's *Second Waltz*:



Any significant group of notes, in fine, wherever they occur, may, by rising into prominence, add an unexpected charm to the flow of musical thought. You should watch continually for such opportunities, therefore, and attract the pupil's attention to them.

Many attempts have been made to formulate a set of rules for melodic expression. Since, however, a melody of character must express the unfettered individuality of the composer, every one of such rules has been repeatedly thrown to the winds by the hands of genius.

Principle of increasing the tone for high notes and diminishing it for low ones.

We are therefore dependent again chiefly upon the resources of our own artistic sense plus the directions, sometimes meager, which the composer gives us to determine the fitting trend of expression. We know that upper tones, while normally more intense than low ones, are yet less powerful.

Illustrate this fact to your pupil by showing him how much shorter and slighter the upper strings of the piano are than the lower ones. If you strike together a very high and a very low note with the same degree of strength, the upper one will be scarcely heard. What follows? The conclusion that, in order to secure a proper tonal balance, the power of tone-production must increase in ascending and decrease in descending the scale. So, normal melodic expression means a *crescendo* as the notes rise in pitch and a *diminuendo* as they fall. Then, too, the higher the note, the greater the intensity of its meaning, as is shown by the singer, who puts the acme of her emotion into the high notes; and in imitating this stress the pianist accompanies the greater power which he devotes to the high climax-note by a plentiful use of the *rubato* accent (page 78). On the other hand, **Exceptions to this principle.** employing this principle exceptionally, the composer sometimes produces a terrific climax by a *crescendo* upon descending notes, as in the finale of Liszt's *Rigoletto Fantasia*; or he gives a delicate and vanishing effect by an upward *diminuendo*, as at the close of Grieg's *Berceuse*.

Melody, like speech, is a kind of discourse in which one idea leads into another, each of these ideas, however, having its component parts which resolve themselves into a beginning, a middle, and an end. When the **Musical phrasing and its connection with speech.** subordinate clauses are properly adjusted one to another, and the idea concludes logically, a complete phrase or musical sentence results. The important process of thus making clear each thought in its subdivisions and as a whole is the branch of our subject called *phrasing*. Sometimes you will find editions of works in which you can rely implicitly upon the phrasing marks given; but, unfortunately, there are numerous instances in which either the carelessness of the composer or poor editorship make it necessary for you to revise these. In so doing, treat the phrases in the light of a spoken sentence. Suppose I say, "If to-morrow is a pleasant day, and the weather is warm, I shall take a walk." Here are two conditional clauses and a concluding clause. In speaking, the voice would begin

each condition softly, working up to an accent upon the last syllable: — “If to-morrow is a pleasant day, and the weather is warm,” while the conclusion, although the most important clause, ends with a falling voice. If the sentence were interrogative, the voice would rise at the end. The long musical phrase can be defined on just such lines. Ordinarily its subordinate clauses will begin upon an unaccented beat, and each will end with an accent; but the conclusion will contain the notes of greatest importance, and will frequently end with a light note, unless an interrogative character is to be given. Here is an example from the second fugue of Bach’s *Well-Tempered Clavichord*:



You must remember, however, that while the long phrase is logically divisible into these clauses or musical figures, it is not always well to emphasize these subdivisions by breaks in the continuity of the legato, since a fragmentary or “choppy” effect might result.

Breadth in the treatment of phrases.

Take the phrase from Mendelssohn’s *Song without Words*, No. 22:



This has two subdivisions in sense, one answering the other, but in actual performance the two are united into a continuous thought. So, while the pupil should understand the smaller divisions, he should be taught to group these into broad phrases, each expressive of a complete musical conception.

The accentuation employed in such a phrase will depend upon the meter and the points of special stress. The metric accents will generally be assisted by the accompaniment, and will not therefore receive special attention, except where they are coincident with the stress-notes. These latter, however, must be considered carefully, as upon them

Use of accents in the long phrase.

depends the whole force of the phrases. Normally, the phrase, beginning lightly, works gradually up, sometimes through several minor points of emphasis, to the final climax-note, which occurs near the end, after which the downward cadence immediately follows, as in the theme of Beethoven's *Sonata*, Op. 26:



It is sometimes difficult to determine whether the climax-note or a note which has a stronger metrical accent is the highest note of the phrase. In such a case a stress is frequently placed on this highest note, and a stronger one upon the metrical climax, as in this example from Beethoven, Op. 49, No. 2:



The preceding example illustrates the necessity for making prominent the note next before the last in a phrase ending in a downward inflection. Remember that if a single note is struck a number of times with equal force, the final impact invariably has the effect of an

Treatment of the final note of a phrase.

accent, thus:  You can easily prove

this by trying the experiment. Hence, in order to render the last note of a phrase really light and unobtrusive, it is necessary to accent slightly the note before it, thus neutralizing the

natural effect of the concluding note. Teach the pupil, therefore, not so much to lighten the last note of such a phrase as to accent the note next before it, leaving the latter to produce the necessary *diminuendo*. If the former be a long note, occurring on a metric accent, no difficulty will be found; but if it be a short note, the action is not so easy. In this example from Schubert's *Impromptu*, Op. 142, No. 3, the delicate stress on the last *C* gives a graceful fall to the final note:



The song-character of a lyric melody is emphasized by giving prominence to the shortest notes which occur in it. Thus, when the dotted eighth and sixteenth (page 74) Short notes in each have melodic values, a slight prolongation of melodies. the sixteenth will enhance this fact. Similarly, notes of embellishment, like grace-notes, should be rendered with a melodic tone-quality in harmony with the song-illusion that is desired.

Piano music embraces many compositions in which rapid running passages, made up of scales and arpeggios arranged in recurring figures, are found in abundance. Since, Application of the principles of expression to running passages. however, such passages are merely amplified and quickened melodies, the same principles apply to them as to the latter. Generally, also, their phraseology is of a much simpler order than that of the lyric melody, since their rapidity tends to diminish the individuality of their notes. The principle of making a *crescendo* upon ascending notes and a *diminuendo* upon descending ones still holds. Varieties in tone-color, breaks in the flow of tone, emphases of occasional notes, piling up of climaxes, and *rubato* effects in emotional sections, all contribute to save the performance from monotony. Your greatest care, however, must be to secure technical cleanness

and steadiness of tempo throughout. Christiani aptly says,* "It is not so much a question of playing a great many notes with great velocity in a given degree of strength, as to play every note clearly, and in the spirit of the composition." Interior notes of phrase-groups must not be allowed to blur or to languish in tone, since the slightest deficiency in clearness will often result in their entire loss to the ear of the auditor. Put the pupil especially on his guard as to the middle note of a three-note group, which is particularly prone to shirk its duty. Quick three-note passages, like those in Mendelssohn's *Rondo Capriccioso*,



should be practiced with a decided accent on the second note, in order that it may actually be heard in the performance.

Among running passages we must include the elaborate embellishments analogous to vocal cadenzas, which Chopin was fond of introducing into his *Nocturnes*, and in which his followers revel. As these imitate the work of the singer, they are susceptible of more liberty of treatment than is the running style just discussed. Yet even here let us beware of an overdrawn sentimentality, and let us not abet our pupils in a wholesale slaughter of time-regulations.

Although the relation of the harmonic to the melodic element has already received attention, something further should be said in regard to its individual intricacies. Pupils who are ordinarily careful about details sometimes commit surprising blunders in rendering an harmonic accompaniment, seeming to look upon it as a task in which accuracy is hopeless. Let us not, moreover, underrate

The vocal cadenza in piano music.

Long jumps in the harmonic accompaniment.

* *Principles of Expression in Pianoforte Playing.*

the difficulty of the modern chordal scheme which freely uses in apparently easy compositions such ticklish jumps as these:



To conquer such difficulties the pupil must concentrate his whole attention upon them until the part has been mastered by itself; and in putting it with the right-hand part he must still keep his mind constantly on the alert toward the spacing of the left-hand intervals. One help in such a passage is to spread out the hand so that the little finger is reserved for the single bass-note, while the fourth or even the third plays the lowest note of the following chord, as above. Another is to move the hand directly from the low note to the chord and back again to the next note, without the circuitous gyrations frequently indulged in, thus following out the axiom that a straight line measures the shortest distance between two points.

The low bass-note in this class of accompaniments, occurring on the metric stress, should be played with a firm and sonorous tone, sometimes reinforced by *rubato*, *legato*, or *pedal* accents; and the following chords should have a precise, staccato character. Care should be taken, moreover, that all the notes of these chords be sounded with an equal finger-pressure. Often the middle note in a chord of three notes is indistinct, and sometimes the upper note disappears with it. This effect is especially common in the case of the last chord of a group, where the mind of the performer is so occupied with the jump to the next bass-note that the hand is made simply to give an aimless lunge at the desired chord, frequently with disastrous results. To obviate such trouble you should instruct the pupil in his analytical practice to bring the hand quickly and directly from each note over the note which he is to strike next, so that he may attack it in a straight, downward line, and not by a sidewise stroke. The habit thus acquired will be found applicable to all passages

Accuracy in the
playing of accom-
paniment chords.

involving long jumps, such as hand-interlockings and hand-crossings.

It goes without saying that the notes of most chords should be sounded absolutely together. But how many pupils really do this? If we listen carefully to their performances do we not detect scores of instances in which one finger strikes a trifle before or after its fellows? The one-sided effect when this ill attack is applied to both hands is all too common, even among pianists who should know better. Tell a pupil to bring out a melody with very great expression, and nine times out of ten, if he has not been forewarned, he will play every note of it a little behind its accompaniment. If we listen to a hymn as played by the average amateur we are greeted by the same stumbling attacks. Have your pupil practice the playing of hymns, repeating each chord until the unison is perfect, and make him afterward watch his work for traces of this error.

The fault of lack of unison in attack.

What is thus normally a fault may, however, occasionally be employed intelligently for particular purposes. The arpeggiating of chords is very common. While the exact method of treating this process must be left to your judgment, it should be noted that, although the interior notes of the chord should flow clearly and evenly, the fundamental note should yet be given prominence, with the uppermost note sometimes a close second. As a general rule, the fundamental note should be played on the beat, the other notes quickly following, like grace-notes; but "when the top notes of rolled chords *form a melody*, it is these notes that should be played on the beat, the rest of the chord really belonging to the beat before." * Schumann's *Nachtstück*, Op. 23, No. 4, and Mendelssohn's *Spring Song* involve examples of this latter mode of treatment.

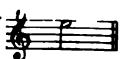
Use of arpeggiated chords.

Modern music is relegating its emotional texture more and more to the harmonic devices of dissonances and modulation. In dealing, therefore, with composers of this school — MacDowell, Debussy, and a host of others — we must treat

* Foote: *Some Practical Things in Piano Playing*, p. 16.

the chordal progressions as indicative of shades of feeling, must color and blend them with a mixture of legato and pedal effects, must give stress to intentionally startling dissonances, and must bring forward any other significant chord or group of chords. All shades of tone are demanded in the highly-spiced works of the romantic school, from the shrill clang of the treble and the thrilling sonority of the bass to the mystic murmurs of the elusive *una corda*. Contrasts between the driest of staccatos and the overlapping, blended tone-masses succeed each other also in quick succession, and make necessary a thorough mastery of the technic of the damper pedal.

To decide upon the proper use of this latter, you may start with the principle that a change in harmony or melody requires a change of the pedal. But you must make your understanding of this principle broad enough to cover scores of exceptions. A continual use of the pedal upon accented beats leads to monotony; therefore enhance its effect by leaving it off occasionally. Moreover, in music like that of Bach, which was originally played entirely without the pedal, the latter should not be employed unless it legitimately emphasizes a climax or solidifies a single chord, and should never be allowed to mix either consecutive chords or melody notes.

But in modern romantic music considerable latitude in the use of the pedal is frequently desirable. A sonorous chord may sometimes be sustained, while lighter dissonant chords flit through it; several consonant melody notes may be blended for the purpose of preserving the underlying harmony; or a rapid succession of dissonant notes, like the chromatic scale, may be confused by the pedal, provided the latter is promptly released at the termination of the run. Less intermingling in the case of low tones is permitted on account of their heavy character than of those in the higher register. These latter, in fact, become so little *sostenuto* in power, that, ascending above treble *E*,— you may employ the pedal quite freely, with all sorts of conflicting sounds. The legato use of the pedal, in which it

Modern emotional chord progressions.

Use of the damper pedal with melody and accompaniment.

Free uses of the pedal in modern music.

is depressed immediately after the chord which it sustains, and is removed exactly as the next is sounded, thus:



is an important factor in softening the outlines of colored chord-sequences.

The frequent habit of putting on the pedal at the end of phrases, which tends to obliterate the logical divisions, should also be guarded against.

We have not specifically mentioned the flowing harmonic accompaniment in single notes, such as the well known "Alberti bass:"

Simplicity in the
flowing accom-
paniment.



Simplicity and evenness are prime requisites in its rendition, with emphasis mainly or wholly upon metrical accents. It should thus serve, by its uniform steadiness of tempo, to give stability and coherence to the more emotional parts acting above it.

Each melody which your pupil studies should, therefore, be given attention apart from its context; and the accompaniment should finally be entirely subordinated to the

Summary.

melody, except in so far as its individual characteristics demand emphasis. Phrasing may be summarized in the excellent words of Riemann: * "Playing with expression is in fact nothing more than speaking with sense. If only one understands the sense of a phrase one hardly needs further directions as to its accentuation; the sense-accent falls, then, as of itself on the right words. It is just the same in music; if only one knows the accent of higher and lower order with the boundaries of phrases and motives, the rest comes of itself." Melodic progressions normally receive a *crescendo* in ascending and a *diminuendo* in descending, while each long phrase rises to a

* *Catechism of Pianoforte Playing.*

climax and afterwards falls. The notes of chords should be equal in strength and squarely together, except where otherwise specified, and the hand should be exactly over the chord keys when these are to be struck. Modern harmonic effects require particular expression in the case of especially significant progressions, and their coloring frequently calls for skillful manipulation of the pedal. Moreover, accompaniments should be of uniform steadiness, as a general rule, since it is upon these as foundation that the varied play of musical thought is constructed.

CHAPTER VIII

THE TEACHING OF UNITY IN INTERPRETATION

AMID the discouragements incidental to a teaching career, take this thought for your comfort: that you will not have

**The harmless
stage of a pupil's
development.**

lived in vain if you have brought your pupil to the point where his playing is not disagreeable.

How sad is the reflection that thousands of young people spend many hours of their lives producing sounds from the piano which fill with anguish every person of sensibilities who comes within the sphere of their audible influence! Yes, if your pupil plays accurately and neatly, if his time is good and his expression is endurable, you have at least rendered him harmless, and in some cases you can scarcely hope to do more. But with a pupil of real musical talent this stage of his advancement should represent merely a thorough preparation for the good time to come. It is as if he were a carpenter who had sawed and fitted every board for the construction of a house upon specified plans. All this material must now be fastened into place, its crudities must be polished away, and an air of solidity must be imparted to the connected whole.

**The stage where
playing arouses
actual interest.**

If the analyzed details can only be given the effect of structural coherence, his playing advances immediately from the merely innocuous stage to that where interest is aroused. The friends who have asked him to play for them no longer endure in polite boredom, but they begin to prick up their ears, to smile approvingly, and finally to pat him on the back with the prediction (alas for him!) that he is a genius.

So, after the analytical processes which I have described have been carried out to the extent of his ability, you are to teach him how to build these details together. He must now be made

to look upon the composition as a whole: to understand what is its general character, to note its broad divisions, and to decide how they and their various parts may be related to one another so as to produce the effect of logical sequence. **Need of solidified form in music.** Music, indeed, must be clear in form beyond all other arts. It cannot put definite ideas before us, as words can, and it cannot stand out in tangible and visible form, as can the works of architecture, sculpture, and painting. But these vanishing, mystic sounds floating about our ears must be so clearly grouped and must succeed each other with such perceptible ties between them that our interest is held firmly and we are made to feel the presence of a great and burning thought permeating the fabric. It is little wonder, as we view the magnitude of the task, that the tone-poems of a great genius, when presented to the hearer in a lackadaisical manner, convey no impression save that of weariness to the poor auditor. Why should we blame our friends for their outspoken aversion to "classical music," if they have been obliged to take their doses of it in this milk-and-watery solution?

Having impressed these facts upon the mind of your pupil, you proceed to unfold various devices by which he may develop this important element of unity in the composition he is studying. He will see the drift of these **Devices for unity common to all the arts.** more forcibly, too, if you show him that they are devices which are common to the other arts also; that, as all art is simply a formal method of presenting elevated thought, and as this formality of expression is only a means for putting this thought in its most beautiful and striking light, it is natural that the painter, the sculptor, the poet, and the musician should use parallel methods in their treatment of the media in which they work.

Let us begin this building process by noting the constant recurrence of balancing phrases. We have already seen (page 94) how a phrase is normally made up of a condition and a conclusion, or a question and its answer. **The factor of balance in music and kindred arts.** Similarly, if we proceed to the next phrase, we will often find that it exactly balances the first one, that like-

wise these two phrases are balanced by the next two, and so on, as in this theme from Mozart's *Sonata in A major*:



A similar use of balance is found in Hebrew poetry, which, as voiced in the Psalms, shows a constant use of answering couplets, like these from Psalm XXIV:

"The earth is the Lord's, and the fullness thereof;
The world, and they that dwell therein.
For he hath founded it upon the seas,
And established it upon the floods." etc.

The balancing towers of the cathedral (page 112) furnish an instance of the architect's employment of the same device, while the conventional Madonnas of the Italian painters display details which, though varied on either side of the picture, yet bear the same relation to each other as the two balancing musical phrases. Note, for example, the perfect equipoise in Raphael's *Madonna di Foligno* shown on the opposite page.

Now for the practical application of this principle. Taking the theme of the first movement of Beethoven's *Sonata*, Op. 26, we find that it is divisible into phrases that are respectively 4, 4, 4, 4, 2, 2, 6, 4, 4 measures in length. The pupil should, therefore, render these phrases in such a manner that those which balance each other are played with similar expression, with their climaxes at similar points and their endings of like character, as is the case

Structural character of balancing phrase-waves.



RAPHAEL, *Madonna di Foligno*. — PITTI PALACE, FLORENCE.

with groups 1 and 3, and groups 2 and 4. The ultimate result will be a series of phrase-waves, which, like the waves of the ocean dashing upon the shore, roll in till they break upon their climax-notes, and then are swept aside by the next comers; while the simile is continued by the fact that groups of long phrase-waves are often succeeded by groups of short ones, and these by an unusually long swell, as in the example just



REMBRANDT, *Portrait of a Rabbi*.—NATIONAL GALLERY, LONDON.

cited. In formal music of the classic type the regularity of balance is easily distinguishable. In modern music, on the other hand, the personal and dramatic character frequently interferes with the natural limits of the waves, chopping them off with a startling blow or protracting them in a strenuous, emotional crisis. Even in such cases, however, the underlying structure is not necessarily obliterated, but should be understood and suggested wherever possible.

The monotony which would ensue in a long composition from an endless succession of similar balancing phrase-waves is avoided by resort to the element of *contrast*. The unifying factor of contrast. Hamlet soliloquizes: "To be, or not to be," and then proceeds to place over against each other conditions as far different as day and night. So Rembrandt masses light and shade, as in his *Portrait of a Rabbi*; so the modern sculptor, Rodin, exhibits the delicate and ethereal figure starting out from the roughhewn marble. Your pupil, therefore, must be prepared to assert those contrasting moods which complete the masculine by the feminine tones in the music-picture he is painting. Let us turn to the classic sonata again for illustrations of thematic contrasts. Here is the characteristic figure from the first subject of Beethoven's *Sonata*, Op. 2, No. 1:



and later on this exultant masculine strain is supplemented by the soothing feminine subject:



No greater antithesis could be conceived: the first theme leaping upward in staccato arpeggios, the second falling clingingly in more modest measures. In the outspoken passion of modern compositions, a moment of perfect calm is often followed by one in which a raging fury is let loose; and then the demon is again caged, as the first gentle mood returns. Chopin's *Nocturne in F major*, Op. 15, No. 1, gives an illustration of this favorite form of the piano poets, while its reversal can be noted in the same composer's *Fantasia Impromptu*, in C sharp minor. After your pupil has, therefore, traced out the lilt of his swaying, closely related phrases, he should rally his opposing forces, offsetting as convincingly as he is able tempest with sunshine, gentleness with wrath, smiles with frowns.



RODIN, *The Flight of Love*. — MUSEUM OF FINE ARTS, BOSTON.

There must be something more than this, however. To give completeness to his performance the pianist must take his auditors on a journey and must arrive at his goal. Just as the painter centers the attention, whether it will or no, upon his chosen object, either by focusing his strongest light upon it or by converging all the principal lines upon it, as Raphael fixes the gaze of the surrounding figures upon the child in his Madonna shown above, so the player must make his auditor feel that he is constantly ascending from height to height, until, — crash! he has mightily struck down the enemy, and he retires with the laurels of the victor. Recall that wonderful climax in the Chopin *Funeral March*: how, sobbing in those tomb-like chords which first greet the ear, the emotional waves mount slowly but steadily upward until the acme is reached in the daring outburst above quoted

(page 79), after which the mood sinks back to its initial somberness. So, as the balancing and contrasting phrases of each part are welded together, they must be given point as a whole by their culmination in some towering peak, the apex of all the striving. The modern composers, first and foremost among them that master of climax, Franz Liszt, have invented effects — avalanches of notes, piercing repetitions of *tremolando* progressions — which invest their summits with ineffable vigor. The player, however, who has technical equipment sufficient to encompass these effects needs little instruction as to their importance, since their very structure is in itself an enthusiastic outburst; but your work in teaching will be needed in emphasizing the crucial point in passages where it is not immediately perceptible, although the demand for it be fully as great.

And to do this it is necessary to treat phrases in such a manner that there is a constant advance in interest. If the same notes are repeated, something should be put into them, some greater stress of expression, a softer or louder color, which shall feed the intensity of thought.

Devices for producing a constant advance in interest.

So, while apparently asserting precisely the same idea or one which is its exact complement, the player should add spice to it so subtly that, although not glaringly perceived, it yet gives an added zest to the interest. In like manner, the recurrence of an entire passage must be made tolerable by added graces, so that the auditor unconsciously recognizes in it a new attraction. Note also that a climax effect does not necessarily mean an increase of tone or speed. We may desire a climax of restfulness or quiet. Thus a gradual retarding and softening of the flow of tone, like that possible at the close of Grieg's *Berceuse*, may waft the hearer from heaven back to earth so gently that he is left still hearing the voices of the angels.

The cultivation of the elements thus far recorded necessitates in itself attention to the property of *symmetry*, which is a prime requisite in any complete art form, and which implies that each detail is given an amount of attention exactly in proportion to its value as a component of the whole. A great architectural structure, like York Minster,

The unifying factor of symmetry.

for instance, impresses us not so much with wonder at its vastness, as of satisfaction at the perfect relevancy and adjustment of each of its numberless parts. In a painting, like Hobbema's *Avenue of Trees*, symmetry takes the form of accurate perspective and color values; while in literature, sentences like those of



York Minster.

Lord Macaulay delight the sense of beauty by their sonorous, complete, rhythmic roll. Of course the interpreter can hardly be called upon to produce a symmetry which is absent from the composition he is interpreting; but the player can at least lend his energies toward a well-adjusted effect by subordinating unimportant passages and dwelling upon important ones.

There are three classes of passages which engage the player's attention,—principal passages, transition passages, and combinations of these. Those of the first class include

Passages in music divided into principal, transition, and combination passages.

all important themes or melodies, and even striking reminiscences of these,—all sections, in fine, which are ends in themselves, which are presented for their intrinsic beauty or significance, and not merely as a means for reaching some coming point of interest. The fugue

subject, enunciated with a distinctness and character destined to impress it indelibly upon the auditor's mind; the sonata themes, contrasting with each other in dramatic and lyric quality; the song theme, soulful in the utterance of each syllable and rising to a climax of intensity, — all are included in the



HOBBEEMA, *Avenue of Trees*.—NATIONAL GALLERY, LONDON.

class of passages which should hold the hearer spell-bound, and which he should leave with reluctance. Introducing, connecting, and postluding such are the transition sections, sometimes mere groups of fitting notes and harmonies, during the performance of which the hearer must be kept on the *qui vive* for a sight of the new fields toward which he is being transported or else must be soothed into restfulness after a strenuous dramatic climax. The playing of these must consequently bear the interest constantly forward. Instead of lingering over individual charms, the performer should use every device to prod the interest: bits of the coming theme should be emphasized; the rhythm should stalk on unfalteringly; and only when the goal is apparently in sight should the auditor be tantalized by a retardation in the time, a hesitation before the curtain is lifted. In the combination passages a slight relaxation of the onward impulse is permitted, while strains of familiar figures are heard

interwoven in the unfolding pattern, or new thematic material causes a momentary lull.

Analyze with me Mendelssohn's *Venetian Gondellied*, No. 12 of his *Songs without Words*. The introductory six measures

Analysis of Mendelssohn's *Gondellied*, No. 12 of the *Songs without Words*.

belong to the transition class: they give an index to what is in prospect by initiating the rhythmic swing, only interrupted by the two-note call:



The principal theme enters, and unfolds in two long answering phrases of eight and seven measures, respectively. Now a transition passage, contrasting in style, ascends



COROT, *Concert Champetre*. — THE LOUVRE.

sequentially to a climax at the close of nine measures, in which the original two-note call bursts forth vigorously, after which the mood is softened, during six measures, by wavering harmonies that bring on a shortened and beautified reminiscence of the first subject, which comes to a close in the seventh measure. The lapping of the waters continues for twelve measures more, during which the calls of the boatmen

recede into the distance, and a touch of the tonic chord leaves us in peace.

Here is balance, contrast, climax, symmetry; and here must be also one more factor, namely, *atmosphere*. Each composition must reflect a prevailing mood, just as each flower disseminates its perfume. Every true work of art does this: the mighty cathedral cultivates the feeling of reverential awe; the simple poem calls forth our tears by its compelling pathos; and the painting of Corot as, for instance, his *Concert Champêtre* plunges us into the silver mists of early dawn. Thus the player sets the final seal of authority upon his interpretation when he wraps his auditors in the atmosphere of poetic emotion which he expresses through his fingers. "He who can enter into the spirit of my music," said Beethoven, "will be beyond the reach of this world's misery." The player cannot hope to gain that hypnotic influence over his auditors until he is able to keep his mind so permeated by this "spirit," or mood, that he compels them to subject their own thought to his.

How, then, shall you induce your pupil to express the proper atmosphere of his piece? Perhaps simply by telling him to hold a certain conception of it in mind: to regard it steadily during his performance as expressive of joy, fear, sadness, mysticism, or combinations of these. But he will often need the incentive of more concrete ideas, and then you or he must weave stories into the fabric of the tone-poem, as I have suggested (page 36). His fingers must tell a tale of knightly adventure, must picture the winding flow of a brook, or the ripples of moonlight on the water. His imagination must be stimulated, if he is to play with any vitality; he must see a goal in his mind's eye, and must strive steadily for it. As an instance of how eagerly the pupil will grasp such opportunities when presented to him, try him with a short characteristic piece which has a distinct title, like one of MacDowell's, and observe how his enthusiasm will be kindled by the suggestion.

Let us just here inquire what is meant in the oft-repeated

The unifying factor of atmosphere.

Necessity for stimulation of the pupil's imagination.

statement that "music is the language of the emotions." A young person is frequently pointed out as especially talented for music because he puts so much *temperament* into his playing. Perhaps you have had such prodigies come to you to be "finished," and have discovered, to your intense disappointment, that what were considered to be the outpourings of genius are in reality unreasoning ravings applied to all kinds of music alike, and accompanied by utter disregard of prescribed rhythms, phrases, or even notes. If you can succeed in regulating these "gushing" tendencies, you may turn them into profitable channels; but it is too often the case that the "genius" refuses to adopt methods necessary for persons made of ordinary clay, and so goes on pouring out his soul to the circle of admirers who are satisfied with this conception of art.

Let us recognize the fact that music should really be an expression, not of unregulated emotion, which means a kind of insanity, but of genuine and sincere feelings; that these feelings, covering a wide area of human experiences, should therefore be of great variety in kind and intensity; and that the interpreter of them should have such a perfect command over each kind which he portrays that he uses it knowingly and with discrimination. To acquire that nice balance which results in the appearance of an unfettered expression of emotion, while no suggestion of exaggeration or striving after effect is allowed to enter, is indeed the consummation of the interpreter's art, and few there are who attain it.

Glancing, then, at the types of emotion which music most commonly depicts, we place first on the list the *childlike*.

Demanding preëminently the effect of artlessness, this type is perhaps the most difficult of all to practice successfully; for its mortal enemy is *exaggeration*. Quiet, straightforward tempi, a vital and cheerful atmosphere with only an occasional cloud effect, and a general avoidance of startling heights and depths in phraseology, should characterize this style. For examples, we have Haydn's and Mozart's

Wrong ideas of emotional expression.

Variety in emotional expression.

Childlike emotion.

formal lines of beauty; Schubert's ingenuous *Impromptus* and *Moments Musicaux*, and Schumann's *Children's Pieces*, Op. 15 and Op. 68. Who among us has not heard the delicate, naïve wanderings of the Schumann *Träumerei* distorted into a sentimental frenzy?

Schubert, you say, was capable of rising to much greater heights than the merely naïve. True: he many times threw open the door to those more mature emotions which represent the evolution of the artless feelings of the child into the nobler and deeper experiences of mature manhood. Masters of such emotions, like Bach, Beethoven, Schumann, and Brahms, demand playing which, while equally genuine and unaffected, must yet be tinged with profounder feeling, with the sense of a wide knowledge of life's joys and sorrows, and a sympathy with the aspirations of mankind. The youthful pupil may be given a taste of such masters in their lighter moods; but you should beware of burdening him with compositions requiring a maturity of thought unadapted to his years.

Deep and mature emotions.

Most young people, on the other hand, enjoy Mendelssohn. And indeed his elegant, refined style, demanding the display of emotions which are now delicate and fanciful, and now push upward toward a seriousness of thought only really reached by a Beethoven, furnishes opportunities for the evolution of a reserved artistic style. In his light, fairy-like music Mendelssohn is not far from expressing the bizarre, mystic moods which the modern French composers reveal.

Mendelssohn's refined emotional style.

So we are brought to the emotions demanded by the purely romantic school, in which abound pictures of elves at play, of witches in their weird incantations, and of lovers' soft pleadings under the moonlit sky. The dangerous tendencies of the *tempo rubato* in which these delight (page 86), must be duly realized; and while the soulful and personal elements must not be repressed, they must at least be made to run in sane grooves, while sentiment must not degenerate into sentimentality.

Emotions of the romantic school.

More healthful for the young pianist are the compositions embodying the element of pure vitality: the stirring *Polo-naise*, the jolly *Gigue*, the stately *Minuet*. The *Purely vital emotions.*

quickenings of the pulse which the swing of such music induces is a splendid incentive to youthful enthusiasm. Do not hesitate to give your boy-pupil that march which he covets: it will satisfy the demands of his fresh, springing nature, and he will practice it with animated zeal. Pushed beyond cultivated bounds, this vital music passes from the restrictions of civilization and voices the mood of primeval man exulting in his savage state. Liszt's *Rhapsodies* reveal such moods as this, glorying in their lawlessness, rising to climaxes of unrestrained passion, and ruthlessly throwing aside the graces which human society has been centuries in acquiring. Such music is not for our pupils; it is not our office to turn them adrift in savage seas.

I must answer your query as to the proper time for emphasizing the various factors conducive to unity by a *résumé* of the general process of the study of a composition.

When should the elements of unity be taught?

Detailed analysis, I have said (page 70), comes first, in which intricacies of technic are cleared up by piecemeal practice and the construction and expression of the individual phrases are decided upon. Incidental to this last process, the factors of balance and contrast can be unfolded, while that of climax will be brought out in each division of the composition.

It is at this point that memorizing should begin. How far should this be carried, you ask? I answer, as extensively as possible.

The value of memory work.

In order thoroughly to master any composition, the succession of musical thought should be fixed in the mind independently of the printed page. Whether the pupil afterward plays entirely from memory is another matter. Through excessive nervousness he may require the comfort of the music sheet on the piano rack, in order to avoid muscular paralysis; but certainly all short pieces, and at least all the difficult passages of long ones, should be memorized. As to those pupils who avowedly prefer not to do this or are apparently lacking in the faculty to do so, I can simply say that you

must put them in the category of those whose accomplishments are strictly limited, although even with these an occasional memorizing of special phrases may lead the way to greater acquirements.

You must, however, flatly discourage that kind of memorizing which consists in desperate attempts to get through a piece without the notes, after these have been passably well studied. Even if a pupil can accomplish this design with some measure of success, he should be shown that this merely instinctive association is unreliable, and unproductive of permanent results. For the chief value in the memorizing process, as I have intimated, is the opportunity it affords for a thorough and minute review of every detail, together with a realization of how these details proceed from one to another. Thus, a system of memorizing should be insisted upon which begins first with analysis, and then applies the constructive process. A sample of such a system may be found in the application to this work of the practice system on page 22. It is not generally necessary to begin with the hands separate, but note carefully that each measure or group of measures should be played distinctly *twice* with the notes, before the pupil plays looking at his fingers. Or, better still, instead of single measures, figures, clauses, and finally long phrases and sections can be thus treated. Much is made by some teachers of similar memory work away from the piano by the study of each interval and voice progression. Whether or no this work be done at the outset, the final test of memory should be conducted by *thinking through* the entire passage away from the piano. The player, too, in memorizing is apt to place his attention upon one hand more than upon the other, and is afterward disturbed if he attempts to observe the neglected hand. Try playing each hand in turn with the ordinary tone while the other silently goes through its motions on top of the keys, as a remedy for this.

At each lesson, therefore, you assign a definite passage for memory work until the composition is complete. It is then best to lay it aside for a few weeks, so that the pupil may put on

the finishing touches with fresh enthusiasm. With technical difficulties now relegated to the background, he is able to adjust the symmetry of the parts, and to throw himself into the proper emotional condition necessary for the creation of the suggested atmosphere. Illustrating to him at the piano, you will emphasize crucial points, showing how the attention should be held spellbound upon this exquisite chord, or hurried to the catastrophe of that thrilling climax; in short, you incite him to play the composition not as a mass of writhing notes, but as a vivid presentment of a few broadly moving thoughts.

I have thus attempted to show how necessary is a unified conception of a composition to any presentment of its value as an art work, and how, moreover, devices like

Summary.

balance, contrast, climax, symmetry, and atmosphere, common to all the arts, are yet especially essential components of a musical work, both in its composition and in its interpretation. Of these devices, that of atmosphere, above all, demands an appreciation of various types of emotion, such as the childlike, the mature, the intellectual, the mystic, the romantic, and the vital, which the player must learn to employ with the *finesse* and discrimination of the accomplished actor. In the study of a piece its unity should be suggested as the pupil proceeds to build his phrases together. The process of memorizing, however, should prepare him for the final touches; and then, after he has been allowed to rest his mind from the routine of continuous practice upon the composition, he will be prepared to invest it with the proper perspectives of its parts and with its fitting emotional environment.

CHAPTER IX

THE PUBLIC PERFORMANCES OF PUPILS

IN all that has hitherto been said it has been tacitly assumed that the primary object of piano study is to enable the performer to communicate thought, in the form of music, to other minds. A few pupils study ostensibly only for self-amusement or self-culture; but even these, inasmuch as they act the rôle of interpreters, can play their parts with added intelligence if they at least imagine the presence of auditors. As, therefore, the chief end of your teaching is to enable your pupils to put their accomplishment to its practical and legitimate use, and as this final application involves many unique problems of its own, it is evident that you should regard the preparation for public performance as an important and essential part of your teaching, and that you should give careful attention to this culmination of your work. It is perhaps well to emphasize this fact, since many teachers seem to regard their duty as completed if they ground their pupils well in the principles of technic and phrasing, and then leave them to solve for themselves the most difficult problem of all, namely, how to make their music arrest the attention of other minds, and dominate over them for the time being.

The task before you, briefly stated, is this: to teach your pupil so to concentrate his thought primarily on the expression of ideas, and secondarily on his finger movements as the agents of such expression, that he is oblivious to all surrounding circumstances. In his ordinary practice routine he is accustomed to sit in a room by himself, with his sheet of music always in the same place on the music rack, upon the same stool, and at the same piano, with the same furniture, bric-a-brac, and wall paper within his range of vision. All these attendant objects are really forming

Importance of
teaching how to
perform in public.

Essential and non-
essential thoughts
while playing.

in his mind a background to his playing. If anything should be changed, if the clock should stop ticking, or a new picture should be hung where he could see it, he would probably be somewhat disturbed in his mental equilibrium.

But if his playing is to have a wider application, he must learn to fix his mind only upon its essential features, and to cling to these, uninfluenced by superficial elements. His work in memorizing will help to free him from the printed page. He must also, however, accustom himself to the use of other pianos of make and touch different from his own, placed, moreover, in different localities. He will be helped in this matter if he comes to your house for lessons; and he will still further broaden his experience by playing at the houses of his friends. The most disturbing factor, however, is introduced in the person of an auditor. Then, indeed, he feels some of the sensations of one learning to swim when he realizes that the cork on which he is relying has been removed. An awful consciousness of self rises up before him, obliterating all the precepts and principles so carefully taught him, and he plunges on, relying on blind instinct to keep him afloat.

It is this last-named bugbear in the form of human listeners which you must especially assist him to combat, since upon the result of the struggle will depend his future as a performer. If he be by nature undaunted in the face of danger, your task will be easy; if he be nervous and excitable, it will require infinite tact; but in either case he must be accustomed to the apparent foe by easy and safe stages, until he comes to regard what seemed vindictively hostile as a sympathetic friend, the inspirer of his best efforts.

You yourself, of course, have occupied the position of stranger-auditor for a time, until he has become so habituated to your presence and criticisms that they have taken their place in his accustomed surroundings. Let him now put his imagination to work. When a piece, or a division of a piece, approaches the completed stage, let him perform it to you while you assume the character of an audience during

Mental disturbance caused by the presence of auditors.

The pupil's attitude toward an audience.

Playing to imaginary audiences.

the lesson. Station yourself at some distance from him, and tell him to express the ideas of the piece to you as if you had never heard it, taking pains to make each important theme clear in its outlines, and to convey the proper mood throughout. Encourage him to try a similar experience at home, by imagining his audience. I had a pupil once who used to boast of her ability to induce a cold perspiration by placing chairs about her and peopling them mentally with listeners. If parents or sympathetic friends will occasionally take the place of such mystic auditors, the experience can be made more fruitful. Another of my pupils, in studying the Bach *Fugues*, after technical points had been well mastered, tested her interpretations by her mother's ability to hear the whole number of subject-entrances.

The actual appearance of your pupil before a crowd of witnesses involves such important results, both for his own future as a player and for your reputation as a teacher, Necessity for careful preparation before public performance. that you should insist upon the fulfillment of certain conditions before he is allowed to undertake this responsibility. Stage-fright, resulting in a complete breakdown or in a gibberish of rushing notes, represents only one of a long list of catastrophes of which the danger is incurred, and of which the outcome is both the discouragement of the pupil and the discomfiture of the audience. Pupils as a rule have not the smallest conception of the amount of work done by an artist in preparation for a concert performance. Noting the ease and grace with which the fingers of a De Pachmann glide over the keys, they eliminate entirely the weeks of patient, minute study which have preceded such feats of dexterity, and, laughing at the old-fogyish, snail-like methods of their teacher, launch out boldly in pursuit of their distinguished ideals, — quickly to founder on one of the numerous reefs in the way.

The choice of a piece comes first on the list of preparations. It must be one which would naturally prove attractive to hearers, one which the pupil himself likes, and one entirely within his ability. Considerations affecting the choice of a piece. The first of these conditions can be least regarded, for what the pupil likes and plays well will generally be acceptable. But the

character of the entertainment and the position of the piece on the program must affect your choice. If it is to be simply an opening number, to attract attention, brightness and rhythmic vigor are determining elements; if, however, the audience is to be a musical one, and the piece comes in a place where attention should be already secured, a quiet and soulful selection may be appropriate. A pupil, too, generally likes whatever he can play well. However intrinsically beautiful the composition, if it eludes his hardest endeavors to make it his own, it is natural that he should come to regard it with disfavor. But there is a dangerous class of compositions which he would like to perform because he wants his playing to sound as pretentious as possible, but which he can only barely get through, under the most favorable conditions. These should be scrupulously avoided in favor of a piece of which his fingers have perfect control, and in the playing of which he can consequently direct his best thought upon the expression. The test of the piece should be his ability to play its most difficult passages with entire ease. Moreover, the piece should have gone through all stages of practice: the technical, the phrasing, the memorizing, and the unifying; and it should have been laid aside and resumed again several times. In the case of his *début* as a performer, it would even be well to choose, if possible, a piece which he had learned the previous year, and which had thus been for a long time ingrained into his mind.

Make sure, also, that the circumstances under which the pupil is to play are such that he will not be placed at a disadvantage. If the audience is to be one which will evidently pay no attention to the piano selection, if this is inserted plainly as an interlude to promote conversation, or if the other numbers on the program will make his performance seem trivial or ridiculous, you should discourage him from taking part. The best opportunities for his first appearances are those which you furnish him yourself, and in which your guiding hand is felt throughout. To these I shall shortly refer more explicitly. It is likewise important to look after the piano he is to use. Do not

The audience, the style and condition of the piano as factors in the pupil's performance.

allow him to play on one that is hopelessly worn-out, or that has a dull, muffled apology for a tone. If it be an upright, it should have a bright, free tone and action; a grand piano, however, will be better, even though he be more accustomed to the former style, since its firmer action will be more likely to furnish a foundation that will withstand the increased nervous force with which he will be animated. Certainly it should be in tune. Do not trust to committees to look after this condition, or a series of ear-rending discords will be a probable effect of his playing, but see that a competent tuner makes his presence felt a few hours before the concert.

Then must come the full-dress rehearsal. From a list of bitter experiences I conjure you never to allow a pupil to perform in public with your sanction unless he has Conduct of the final rehearsal. rehearsed his piece upon the piano on which he is to play, and in the very spot in which he is to play it. And not only should he play the piece through, but he should also simulate all the circumstances of the actual performance. Teach him how to approach and leave the stage. Have him walk out boldly to the front, make a bow, and seat himself at the piano from the side nearest the audience; likewise at closing, let him rise, turn toward the audience, make his bow, and *walk*, not *run*, off the stage. Much of the amateurish cast of a performance comes from an awkward entrance and exit. The pupil looks foolish, makes a lopsided bow while in the act of walking along, if he makes any bow at all, and finally rushes away as though he were running for a train. Teach him to stand still before bowing, and to assume something of a gracious expression.

Then as to his mental attitude. Here your positive system of teaching (page 31) can be put to good use. Tell him what to think of while playing, and not what to avoid. Tell him to pause a little after he seats himself at the piano, and to think what is the mood which Mental attitude of the pupil before an audience. he is to simulate. Then let him try to say something to his hearers with each phrase of his music. Of course he will feel nervous; no player can do his best before an audience without

some such stimulus; but show him how to control his excitement. Let him think continually of keeping his arms relaxed, and let him hold back his strength so that he will not end his piece with an anti-climax.

"But," you say, "can anything prevent stage-fright?" There are some stubborn cases of this, I admit. When your tyro first

Precautions
against stage-
fright.

marches out before the inquisition of those rows of merciless eyes, you can only hold your breath and wonder what will be his succeeding evolutions.

It will be better if he be not allowed to catch his first glimpse of the crowd thus alone and unprotected. Let him play a duet with you for his first attempt, and so mitigate the primal shock. Then you may trust to careful preparation, to confidence in his knowledge of the piece, and to the advice you have given him as to his mental attitude, to tide him safely over. Armed thus at all points, he must, however, assume the final responsibility alone. Be careful, then, not to produce him at the most important occasions until his mettle has been well proven.

"And what about pupil-recitals?" you remind me. May I have the pleasure of your company to Miss Fitzbang's annual

A bad example of
a pupil-recital.

event? This estimable lady has spent the entire year in preparations for this. Each pupil has for

weeks hammered away at his forthcoming "stunt," which is a long and showy piece, a former war horse of virtuosos, and admirably calculated to impress the public by its very name on the program. It is a perspiring evening in June; and as we seat ourselves behind a pair of picture hats which furnish most of the *scenario* to our gaze, we quail upon the perusal of the list of thirty-five numbers spread out for our delectation. A half-hour late the first *débutante* appears, clad in a dazzlingly new frock, and begins the long series of wrestling matches in which Miss Fitzbang's *protégés* engage in noisy but hopeless struggles with their invincible adversaries. The efforts of each are rewarded by rapturous applause from the quarter of the salon in which special friends are congregated, and flowers are deftly presented by the ushers, the worst players invariably receiving the largest bouquets, apparently as consolation prizes. At ten

o'clock we guiltily slink away, as the twentieth number is completed.

But yet, do not be in haste to condemn the pupil-recital from this example of it. Let us see what may be its advantages, and how we may make use of them. If you are to ^{Advantages in pupil-recitals, when rightly conducted.} give your pupil the important knowledge of the proper way to play in public, how better can you do this than by yourself furnishing the occasion and circumstances of his appearance? Then, too, what an incentive is added to the pupil's labors as the future recital looms close at hand, and what a stimulus does he receive from such an outward and visible sign of the practical value of your instructions! Besides, you are permitted an insight into his real ability, unobtainable in any other way, by thus testing him under fire. I have seen pupils, for instance, upon whom I had firmly pinned my faith, retire from the stage with scarcely a hand-clap of approval, while others developed an unexpected magnetism which electrified their auditors into outspoken enthusiasm. Neither should we despise that element of advertising which Miss Fitzbang so deifies, and which nevertheless results more slowly but more surely from less bombastic methods.

There is one danger against which we must guard with all our might, however, namely, that of exalting the element of display. The very idea of interpretation implies ^{Danger of over-emphasizing the element of display.} that the individuality of the performer should be held secondary to the message which he has to impart. The pupil should, therefore, be taught that, in order to advance as an interpreter, the foundations of his work should be laid in a broad and catholic musical comprehension. Thus, while the legitimate end of the study of a piece consists in the pupil's performance of it before others, in preparing for this event he should be mainly occupied with thorough foundational work. His playing of a piece, therefore, should represent only an incident in his study of it; and while finishing one piece, he should yet be largely occupied in the preliminary study of other compositions. Thus it is a narrowing and one-sided policy to concentrate his entire attention upon a single piece

for weeks before its production; and it is a much wiser plan not to allow any such considerations to interrupt or checkmate his regular course of study.

Accordingly, our pupil-recitals will be strictly incidental to the routine work, and will be made up of selections which happen to be at the point of completion. And can

Consideration for audiences.

we not give these recitals some real interest to those who attend them beside that which proceeds from parental solicitude? There are moments, I fear, when our poor audiences are doomed to be bored; but let us, in the cause of suffering humanity, make these as few as possible. Do not put items on the program about which you cherish grave doubts. Find out what pupils can do before foisting them upon the unsuspecting public. Why not let them try their wings at some sort of preliminary recitals? I have known teachers who have successfully gathered together a number of their pupils at intervals of a month or so during the season, and have given them a pleasant hour by discoursing on some musical topic, serving light refreshments, and letting them play to each other. If individual successes are then noted, a program may be easily constructed for presentation at a more formal occasion. Unless you have pupils of extraordinary achievements, too, do not bring them out with a flourish of trumpets in a large hall. You may by so doing score a popular success, but you cannot possibly gain an artistic one.

Make up a program from the regular work of your students; let it be short, barely an hour in length; let it be well-balanced

Conditions which will insure success.

and nicely contrasted in its construction; let your audience be composed of the friends and well-wishers of the pupils, and you need have no fears for the outcome. Your recitals may be conducted, too, upon a scale commensurate to their importance: the beginners or the elementary pupils may appear informally at your own music room, while the more advanced may perform to a larger audience. Sometimes verbal invitations to the recital will suffice; oftener a printed invitation will give more dignity; while you may, for exceptional occasions, put a price upon your tickets.

Three bases for the construction of a program are in favor, — the “one composer,” the historical, and the climactic. Programs based on the works of one man or of one school are apt to become monotonous to the general band of hearers through lack of variety. The third form, that of a heterogeneous program designed to grow in attractiveness as it progresses, has greater possibilities, and may also involve the historical element, if the date of each composer’s birth and death be placed beside his name.

The plan for such a general program demands that compositions be placed in conjunction with one another which are written in contrasting styles or keys. A series of nocturnes or of waltzes, for instance, would be insufferable. Contrasts should not be so great, however, as to be ludicrous: a Chopin *Polonaise* followed by a *Dollie’s Dream* would offer an impossible jump. Again, you should avoid putting all the dull pieces together at the beginning and reserving the brilliant flights for the end, for your audience might become so hopelessly melancholy that nothing could cheer them. Sprinkle your bright pieces through the program, therefore, reserving a *chef-d’œuvre* for the last. As to the general scheme, you cannot do better than to follow the principle of the sonata. Put the pieces which are most difficult to understand near the beginning, and let your program become gradually lighter as it advances, so that a brilliant and rhythmic style marks the close.

Here is a program for little folk:

Solos: —

- | | |
|---|--------------------------|
| (1) Sonatina No. 1, in G major..... | Beethoven |
| (2) Spanish Dance, Op. 61, No. 10..... | Oesten A children's |
| (3) Melody in C..... | Thomé program. |
| (4) Waltz, Op. 101, No. 11..... | Gurlitt |
| (5) The Merry-go-round, Op. 6, No. 2..... | L. E. Orth |

Duet: —

- | | |
|----------------------------------|----------|
| (6) Sonatina Op. 163, No. 4..... | Diabelli |
|----------------------------------|----------|

Solos: —

- | | |
|--|----------|
| (7) Hedge Roses, arr. from Op. 3, No. 1..... | Schubert |
| (8) Military March, Op. 229, No. 3..... | Sartorio |
| (9) The Evening Bell, Op. 62, No. 9..... | Kullak |
| (10) Gavotte in C major..... | Reinecke |
| (11) First Loss, Op. 68, No. 16..... | Schumann |
| (12) The Butterfly..... | Lege |

For pupils of about the third grade, a program of this sort is suggested:

Solos:—

- (1) Sonata in C major, first movement *Mozart* (1756–1791)
 A slightly more (2) Barcarola in F, No. 2 of Kinder Album
 advanced program. *Bossi* (1861–)
 (3) Gavotte from third English Suite *Bach* (1685–1750)
 (4) Albumleaf, Op. 12, No. 7 *Grieg* (1843–1907)
 (5) Elfin Dance, Op. 33, No. 5 *Jensen* (1837–1879)

Duet:—

- (6) The Lake, Book I, No. 7 *D'Ourville*

Solos:—

- (7) Gipsy Rondo *Haydn* (1732–1809)
 (8) To a Wild Rose, No. 1 of Woodland Sketches
 *MacDowell* (1861–1908)
 (9) Waltz in D flat, Op. 64, No. 1 *Chopin* (1810–1849)
 (10) Moment Musical, Op. 94, No. 3 *Schubert* (1797–1828)
 (11) Idilio *Lack* (1846–)
 (12) Arlequine *Chaminade* (1861–)

The duets on these programs are best played by teacher and pupil. It is a difficult and hazardous attempt to drive elementary pupils in pairs, since each incites the other to eccentricities. But if your guiding hand steadies one part, the pupil's confidence will be strengthened, and he will be nerved for more ambitious projects. In programs involving more difficult music your range of variety is enlarged. Perhaps you may find it possible to employ two pianos for more elaborate concerts, in which case the opportunity will be presented for performing with the pupil four-hand music written for two pianos or for playing the second piano part while he exploits a movement of a piano concerto. Some teachers form classes for the practice of eight-hand music, which can be made an attractive feature of a program. This work requires much drilling on your part, but is a powerful factor in promoting enthusiasm in the direction of sight-reading.

I have not mentioned the variety in piano recitals which is evolved from outside assistance. Occasionally a singer or a violinist may relieve your program by a number
 Outside assistance
 at a pupil-recital. or two; but you must be careful that such innovations are not, on the one hand, of so brilliant a nature as to overshadow the pupils' work, and that, on the other, they may

be of sufficient value to afford a real element of interest. Perhaps your vocalist or violinist friend may wish to add his pupils to yours in a joint recital. If you assent to this attractive proposition, however, do so with the reservation that the program must not be unduly lengthened.

Since class-work may become a powerful factor toward public performance, it may well claim our further attention at this point. The ordinary course of piano instruction is sometimes applied to small groups of pupils. Difficulties of teaching in classes. I have occasionally given "double" lessons to two students of nearly equal attainments by explaining and assigning the same technical figures to both, and then by criticizing each one's further work while the other acted as listener. With the presence of still other pupils, the individual instruction must be considerably curtailed, while the mental concentration which is so important for progress is apt to be disturbed; hence it may be doubted whether such a plan is an unqualified success.

There is a form of coöperative instruction, however, which may be of inestimable value to your students, and which might be ideally introduced into any course. This takes Classes in interpretation. the form of occasional analytical and interpretative class-lessons. The private pupils are divided into companies consisting of from four to six pupils each, and these groups meet at intervals of two or four weeks for the discussion of the music which each member is studying. In an hour's session, each one plays the piece or part of a piece which she has prepared, and you then proceed to bring out its salient points by questions and suggestions. No searching criticisms as to individual technic or interpretation need be employed, since such points can be treated privately and personal remarks will only tend to embarrass the participants.

Cards on which the list of topics for discussion is printed should be provided. Before each selection is rendered, the title and the name and dates of its composer are Manner in which topics are discussed in these classes. jotted down upon one of these, while any historical items of interest may incidentally be mentioned. The playing over, you proceed to discuss the form in

which the composition is written, noting its divisions by the letters *a*, *b*, *c*, and so forth, with a statement of the principal keys in which these parts are written. The students are then asked to describe melodic values: to tell whether the melodies are vocal or instrumental in style, whether they are thematic or rambling, martial or pathetic, clear or obscure. Similarly, the harmony is found to be thin or full, normal or eccentric, diatonic or chromatic. In the discussion of the rhythm the time-divisions of the principal theme may be fixed by writing notes of the proper values, underscored by numbers showing the degrees of the scale on which these occur. The style of the entire composition may now be summed up as classic, romantic, quiet, brilliant, contrasting, and so forth. The cards may finally be arranged in alphabetical order and kept as permanent records. Here is one thus filled out:—

CLASS LESSONS WITH MISS GRANT	
<i>Date</i> <u>March 29, 1910</u>	
<i>Composer</i>	<u>Beethoven, L. van, 1770-1827</u>
<i>Composition</i>	<u>Sonata, Op. 2, No. 1, 3d movement.</u>
<i>Keys</i>	<u>f, Ab, f; F, C, F; f, Ab, f</u>
<i>Form</i>	<u>14 : 26 : 10 : 28 : 14 26</u>
<i>Melody</i>	<u>Instrumental, in short groups</u>
<i>Harmony</i>	<u>Conventional</u>
<i>Rhythm</i>	Allegretto: $\frac{3}{4}$
<i>Style</i>	<u>Rhythmic, and dignified</u>

Advantages of
these classes to
pupils.

By such means the pupils will not only gain confidence in playing before others but they will also attain a broad and intelligent outlook over the entire field of piano music. Instead of confining their

view to the limited extent of their individual activities, they will thus be enabled to gain an insight into the characteristics of many other styles, and will learn to listen to these with the ears of discriminating musicians.

The opportunities offered by such classes need not be confined to pupils who are studying individually with you. Former pupils who wish to keep their work up to date Extension of these classes. can be banded together for such meetings; while larger and more general classes may be formed of players whose time for practice is limited, but who still wish to retain their interest. In treating the last-named, you will perhaps find it expedient to assume somewhat the attitude of a lecturer, playing more of the illustrations yourself than you did in the pupil-classes. You may also have the inspiration to form still other classes, for the study of such subjects as harmony, music history, and sight-reading. All such work will enliven and broaden your teaching, and will encourage the desire for real musicianship among your pupils and in your community.

Having decided, then, that an important part of your duty lies in teaching pupils the principles of public performance, you will introduce these ideas to them by inciting them Summary. to play for imaginary or intimate listeners. When your pupil is actually to perform in public, you will choose for him a piece which is well within his ability and which he has thoroughly mastered; will take care that he plays under proper conditions and upon a fitting piano; and will prepare his mind and rehearse him for the coming event. By occasional pupil-recitals you can furnish ideal conditions for his performance under your direct supervision. Such recitals may be given whenever a group of pupils have reached a point in their work at which they are ready to play their pieces before others; but no mere argument of personal display should be made to animate them. Programs which contain well-contrasted selections should be so graded as to represent the work of pupils which is somewhat related; and the importance given a recital should be proportioned to the ability of the participants. Above all, the program should be short!

Class instruction may conduce profitably to the ability to perform. A most effective form of this work consists in the meetings of a group of pupils at which the composition in process of study by each pupil is analyzed and appreciatively criticized by all. Such class-work, moreover, may represent but one of various means of dealing with music in its broader aspects which you should not hesitate to adopt as the opportunity presents itself.

CHAPTER X

VARIOUS TYPES OF PUPILS

If it were possible, after outlining a logical course of procedure which should cover the entire ground of piano teaching, to pursue this course invariably from beginning to end without the interruptions of side-issues, your path would be smooth indeed. But in actual experience you will find your best-laid plans frequently upset by obstacles which spring from the very constitution of the pupil with whom you are dealing. The extremely personal element, in fact, inseparable from private teaching, makes each pupil a problem by himself; so that your designs must, in nearly every case, suffer some deviation, of which the amount is proportional to the pupil's approach to the normal condition. It must be your constant care to note the points in which the pupil varies from the standard you set, and to so guide his steps that he may bring these points up to a level with his other attainments. While your own ingenuity must be depended upon to deal with individual cases, these may yet be grouped into a number of familiar types, the characteristics of which I invite you to consider.

Here, for instance, is the Nervous Pupil. "You have to treat her with great care," her mother warns you, "because she is an abnormally sensitive child, and the doctor has told us that she must not be excited." Her disabilities display themselves in a wrigglesome demeanor and a tendency to burst into tears if you try to teach her anything. A case like this may, of course, arise from some real nervous disease; but it more frequently shows a lack of mental and moral control, a consequence of the deliberate system of spoiling to which she has been subjected. Seated at the piano, she jumps

Frequent deviations from the normal standard in teaching.

The nervous pupil.

at the keys as though she would bite them, and stammers over every other note, trying to play it correctly by pounding it harder and harder. You can do nothing until you have attacked the evil at its root, by teaching her how to relax. Begin with arm exercises. Let her first sit perfectly still, thinking only of relaxed arm muscles. Then, with her fingers on the keys, let her move her wrists up and down until these too are flexible. When resort is had to finger motions, let these be carefully planned, deliberate, quiet. Give her a study or piece with a simple, slow melody, upon which she can put these motions into practice.

When she comes for succeeding lessons, be economical of your teaching. Let her play through what she has been studying **Quieting methods without interruptions, since these are apt to upset with such a pupil.** her equilibrium completely. After she has performed the piece once, it is often well to ask her to play it over again immediately, while she tries to keep her hands and arms even more quiet than before. When you make suggestions or corrections, do not insist too firmly on any which she cannot readily put into effect, but, if she shows any signs of confusion or self-consciousness, play the passage over for her, explaining what she is to do with it, and then leave it for her to work out. If your excess of zeal causes an outburst of tears, wait quietly until the storm is over and then continue; if the spasm is thus ignored, it will probably not be repeated readily. She will need much encouragement, of course, and can stand little reproof. If she wishes to play in public, let her take part at first in duets and when she attempts solos have her play with the notes before her.

In contrast to this case comes the Over-Confident Pupil. Far from displaying any timidity, she stalks unflinchingly over **The over-confident pupil.** all obstacles, pounding out her piece with a hard, bold tone, and defying small matters to interfere. Once under headway, it is almost impossible to stop her, while in the midst of a correction which you are making she starts ahead at full speed, and has again to be forcibly held up. If such a pupil can only be brought under control, she may be

made to interpret her music with much breadth and dignity, for her tendency is to emphasize unity rather than details. She must be put to work upon music of which she can make nothing unless such details are emphasized and in which delicacy of *nuance* is everything, such as Mozart's *Sonatas*, or the Bach *Inventions*. If she once has her eyes opened to the beauty of subtle effects, she will come to appreciate their value and learn to apply them to other styles. In her most virulent form, she has an insatiable craving for "difficult" music. Anything long and showy is her delight, and anything less than this she regards as "babyish." Give her some unconquerable concerto upon which to expend her enthusiasm, and meanwhile introduce as a side issue a short piece which she can creditably master. Perhaps in the end the contrasts in her accomplishments may flash upon her a comprehension of the true sphere of music and the part in this for which she is best fitted.

Closely akin to her is the Talkative Girl. If you permitted it, this pupil would monopolize the entire time by pouring forth a rapid stream of her own ideas, relevant and irrelevant to the subject of music. If you do get a The talkative pupil.

chance to put in a word, she accompanies it by extemporizing chords on the piano. After the lesson she is another half-hour in making her exit, and she finally leaves you with a dizzy sensation and a feeling of utter helplessness. Put her lesson directly before that of another pupil, and so avoid the latter danger by excusing yourself. You should also, at the beginning of the lesson hour, attain the mastery of the situation by talking volubly yourself, and afterwards only interrupting this process by having her play. When she stops, change places quickly with her at the keyboard, and there do your own illustrating, sticking so closely to the subject that every avenue of escape is closed to her. The Talkative Boy is argumentative; every step of the way is fought to the finish by inquiries as to why it should be thus and so. Within its proper limits this tendency is salutary, and will conduce to thoroughness; but you must make him understand that he must accept some things on faith, as justified by experience.

Indeed, the Indifferent Boy is apt to be a much more unsatisfactory subject. He has been made to take lessons because "it will be a nice thing for him to know how to play when he grows up." He doesn't subscribe to this opinion, and consequently decides to make matters as warm as possible for you. It will do no good to beg him to take interest and to practice; you must get hold of him by the sheer force of claiming his attention. The piano must be made more attractive, for the time, than the football game. Find out what his weak points are, and make use of them. If he adores automobiles, give him an exercise which shall represent one in motion. If he likes soldiers (and what boy doesn't?), give him a march, and let him patrol them about to its swing. Grasp his imagination in whatever direction it is tending, and fasten his music to it; he will wake up, and discover that there is some fun lurking within the tone-realm. You must go more than half-way to meet him. He does not desire any bonds of sympathy with you; and it is only after you have discovered what he likes and have made him certain that you are a kindred spirit that he will relent and cater to your wishes.

Alas! the Careless Pupil takes her lesson directly after his. She has remembered to come to-day, for a wonder, but when you unroll her music you find that she has left her book of studies, the most important item of all, at home. It next develops that she has practiced the wrong technical exercise, and so you go carefully over the same ground as before, in the hope that the process may have more effect this time. Wrong notes, wrong fingerings, and neglected signatures engage your attention in the piece prepared for the lesson. Then the height of your exasperation is reached as she plays the review passage, and you discover that every correction which you made the previous week has been consigned to oblivion, and that your work must all be done over. Patience! Insist that wrong notes be played right before they are passed by; and repeat the process for forty consecutive weeks, if necessary. Perhaps, by and by, she will discover that to shirk her duties is not the easiest way to get rid of them.

She is not very different in principle from the Young Lady with Good Intentions. School children can generally be counted on for steady work, if their music can be made a part of their daily system. Their habitual mode of life is regular, and piano practice can be made to fit into this naturally. But with the Society Girl the problem is quite different. Each week she solemnly resolves to devote herself to hard practice. She thinks nothing of planning for three or four hours of it a day, and sometimes she really carries out her intentions for one or two days during the week. But then friends come to make a visit, or parties are rampant, or she goes off on a trip, or she has a headache; and in any case her practice immediately falls to zero. Her only hope is to set aside the hour in each day just before or after breakfast for music. Let her bring a written account of this hour to you, and use every exertion to inspire her with its importance, for it constitutes her chief hope of musical salvation. If she can only be induced to introduce music into her social festivities, to employ the fruits of her work in connection with the programs of her music club, she will have another compelling factor.

She is often the *alter ego* of the Romantic Pupil. "What wonderful temperament she has!" say the friends of the latter. Yes, so wonderful, indeed, that it frequently transcends all bounds of reason, turning a Bach

The pupil with
good intentions.

The romantic
pupil.

Fugue into a *Hungarian Rhapsodie*, and overriding all the composer's explicit directions to voice an exaggerated sentimentality. When properly controlled, such exuberance becomes a splendidly vitalizing force; indeed, its presence in a bright child is an earnest of a distinguished future, provided he come under the guidance of a wise and prudent teacher. Such a pupil should therefore be watched with special care; she should be firmly grounded in safe technic and should be given music like Heller's *Etudes*, in which her emotional tendencies may have a legitimate chance to appear while due attention is yet paid to law and orderliness. Excess of the emotional factor, however, is apt to lead to disregard of the restrictions of rhythm,

so that the pupil shows a lamentable lack of ability to appreciate accurate time-divisions. The situation thus exemplifies the complete victory of impulse over reason. A pupil of this kind to whom I recommended the use of the metronome replied that she had never been able to find one which ticked regularly while she was playing. No wonder, for it would be impossible to procure any instrument that could follow her flights of fancy! You must have resort, of course, not only to the metronome, but to all other devices which tend to steady the rhythm (Chapter VI).

An antithesis is found in the Academic Pupil. This type brings joy to your heart, for she is systematic, accurate, reliable, and her lessons are learned with a flawless precision which defies criticism. Every finger-mark is obeyed, whether it be convenient or not; every sign of expression is voiced to the uttermost. But your delight at this ideal student is dampened as you find that, with all this unimpeachable faithfulness, her playing is cold, dry, uninteresting. You must be careful in dealing with her that you do not impair the admirable qualities which she possesses. She is at her best in the severely classic school, — that of Bach, Haydn, Mozart, and the early Beethoven. Very well, let her have constantly on hand something in this style, to act as a preservative. At the same time, however, you can introduce her to the most advanced modern school, — that of Chopin, MacDowell, Debussy. After she has mastered technically a composition of this type, induce her to make out a complete scheme of the picture it presents, and to try to represent the varied moods to you, abandoning, for the time, all technical considerations. In interpreting the Chopin *Waltz*, Op. 34, No. 2, in A minor, for example, according to this plan, first map out its divisions as *a, b, c, d, d', b, c, d, d', a, e, a*. Then let her make *a* depict a gentle melancholy, *b* a more agitated frame of mind, *c* joy finally becoming tinged with pathos, *d* tenderness, *d'* a sense of foreboding and *e* aspiration. You must, in other words, teach her to *act*. Her playing is wanting in the element of personal expres-

sion which is the soul of modern music, and she must learn to free her emotions from the bonds in which she has confined them, and to display them in the broad daylight.

The Mistaught Pupil belongs to a type which, we confidently hope, is becoming less frequent. She has taken lessons for several years of a teacher whom her parents thought "good enough to begin with," and now

The mistaught pupil.

comes to you, incrustated with all sorts of bad habits, to be made over. If she be bright enough to appreciate the situation after a few lessons, you may be able to start her anew, in the right direction. Her case is one of the most difficult to deal with, however, since it arises from an entirely false conception of what musicianship means, and since you must consequently educate both her and her parents up to a knowledge of this before they can comprehend your work. Can you not, therefore, assume the zeal of a missionary in such an attempt to propagate the gospel of your art?

What an opportunity for your own education is presented, however, by the Slow Pupil! Every step of the way must be traversed so minutely, every point must be elucidated with such an infinity of detail, in order

The slow pupil.

that her ponderous mind may grasp it, that your own powers of expression are many times magnified in consequence. She will cultivate your store of patience also; for it will do no good for you to attempt to drive her into brilliant courses, since you will thus only paralyze her into a complete standstill. So you will limp along, picking each step with caution, yet, with perseverance, steadily advancing. Sometimes a child who has thus plodded on for several years comes suddenly to her own, and, with an unexpected comprehension of what she has been accomplishing all this time, develops an enthusiasm which creates wonderful results. Often, too, the piano teacher receives his greatest credit from the work of a slow pupil, since, as a general rule, such an one is equally backward in other studies, and consequently delights the hearts of friends by the evidence that she has really accomplished something in the way of piano playing.

A magnified edition of this case appears in the Stupid Pupil. The latter, however, may be particularly trying, because she is sometimes quite brilliant in other directions. She may be an excellent mathematician or Greek scholar, for instance, and yet have a blunt faculty for time, rhythm, or finger motions. She is particularly impatient with herself, because, as she frankly acknowledges, she was never so obtuse at anything else. If you study her symptoms carefully, you may be able to hit upon music which exactly appeals to her. Generally, something bright and tuneful will arouse her latent energies, and will give an impetus to her work. Having found this vulnerable point, you can take further advantage of it by gradually introducing music of greater complexity.

Then there is the Accompaniment Pupil. "I do not expect," she says, "to become a soloist, but merely wish to be able to play for my own singing and that of my friends." "My dear madam," you reply, "do you know that good accompaniments represent the climax of the art of the pianist? For not only must the accompanist be a master of notes and expression, but he must in addition be able to read by intuition the conceptions in the singer's mind, must follow accurately the vocal part, and must subordinate his own interpretation to that of the singer. Look at the typical modern expressive song, with its piano part bristling with difficulties, and say if this be an easy task!" Some of these facts you must show to this ambitious pupil, telling her, moreover, that piano playing makes similar demands in any of its forms, and that hence she must pursue the same course as others, to attain the desired end. You can make her work tend toward the accomplishment of her desires by giving her the piano parts of simple ballads instead of solo compositions. Moreover, her study of singing will undoubtedly be much facilitated by her piano practice. But you should not hold out any unattainable hopes or attempt impossible short-cuts, lest disaster crown your efforts.

So far, our attention has been directed toward pupils who present special mental peculiarities. The successful pianist,

however, is he who felicitously combines the action of both mind and matter. To insure such a union you must, therefore, be prepared with means for propping up any weak points in the action of the fingers. The problems which thus arise furnish an argument for a system of technic elastic enough to be considerably modified for special pupils. Whatever your "method," therefore, you must be sufficiently practical in its application to abandon any fixed formulæ in favor of new ones which you may invent to meet unusual conditions. Let me remind you of a few cases which require treatment of this nature.

Necessity for elastic methods of technic in dealing with pupils who have finger peculiarities.

There is the Short-Fingered Pupil, — one of a numerous class, since it includes all the children in your care. The mere fact that the fingers are of less than normal length should be of itself no serious disability. Many times, indeed, the pupil makes up in facility what she has lost in extent, and is thus able to scamper over the keys with exceptional agility. In the mass of music written with short fingers in mind there should be no difficulty in finding material for practice. But, while children can be treated with the prospect of longer fingers in the future, the adult with the same limitations must be considered in a slightly different light. Sometimes she has a fatal desire to overcome long stretches. I have in mind a pupil who, though scarcely able to span an octave, had yet so burning an ambition to play octaves that she practiced exercises involving these without my knowledge or consent until her wrists became seriously lamed. You should teach the pupil how to employ the limited extent of her fingers to the very best advantage. The fingers must be held straighter than usual, and special care must be taken to prevent stiffness in the wrists. Then choose music for her which involves as few stretches as possible, and, when these occur, modify them without hesitation, to save straining and blurring. If the hands be thus allowed to develop naturally, the span may gradually and unexpectedly widen from the effect of judicious technical work.

The pupil with short fingers.

We would naturally conclude that the advantages of the Long-Fingered Pupil would be many. True, she is not compelled to look askance at modern pyrotechnic music; but she may need careful advice upon other matters. If her fingers are slim and weak-jointed, they are inclined to be uncertain in stroke and touch, consequently she must practice exercises with fingers considerably curved, and with very precise, direct movements. In the case of large fingers which have broad tips, care must be taken to strike exactly in the middle of each key, in order that it be not blurred with those beside it. Slim fingers may be taught to glide glibly over the sweeping arpeggios of a Liszt *Etude*, while larger fingers can grasp the sonorous chords of Schumann or Brahms.

The Pupil with a Weak Touch has fingers so flexible that they flop about absurdly, and are apt to do anything but what she directs. When she plays a run, some of them forget to release their keys, and consequently blur the notes; and when she plays forcibly, the tone is but an echo of what she intends. With children, this condition is often bettered as years increase, but with adults a severe drill for individual fingers is necessary. Sometimes striking each note of a run separately, with the hand thrown smartly up and down by the entire forearm, will eliminate the over-legato; while the playing of chords with the weight of the entire arm applied may infuse some tone-body into them. Practice upon the accents of strongly rhythmic music will help to eliminate the lifeless character of the playing.

Modifications of an opposite sort must be employed in the case of the Pupil with a Heavy Touch. Perhaps the readiest remedy is for her to practice light and delicate music by simply depressing the keys, trying meanwhile to prevent the hammer from striking at all. She has the capacity for brilliant music; but in playing a loud composition, like Chopin's *Polonaise in A*, she should be taught to lighten up all but the accented beats, lest her playing deafen her audience.

The Pupil with Stiff Muscles has either formed bad habits of playing or is engaged in some pursuit which militates against ease of movement. Organists, for instance, have a tendency toward rigidity of wrists. The pupil with stiff muscles. Emphasize, in the case of this pupil, the necessity for daily relaxation exercises for fingers, hand and arm. Light, flexible rotary motions of the forearm are especially valuable. These may be practiced at first away from the instrument, and then at the keyboard, where the pupil may begin with a *pianissimo* tone, which can be strengthened as the knack of freeing the muscles is gained. Above all, she must be taught to *think* of the condition of her hand and arm, and to discriminate between the different muscular activities, in order that she may exert energy through the direct channels, while muscles not needed are kept passive. Ask her questions frequently which will cause her to analyze the exact physical processes involved in each movement which she makes in playing.

An extreme instance of trouble arising from stiff muscles is encountered in the Pupil who Cannot Execute. She has begun music as an adult; and although she has plenty of temperament and appreciation, she is unable to The pupil who cannot execute. make her fingers obey her behests. Probably her case is hopeless in the direction of becoming a fluent player, but she can learn much interesting music, such as the slow movements of sonatas and *Songs without Words*. If she realizes that she must keep within these limits, she may derive pleasure and profit from her study.

Then there are pupils with unusual conformations of hand or fingers; pupils who are deaf; pupils who cannot see well; and many other special cases which will exercise your Other special cases. wits. Yes, it is certainly the unexpected that happens in piano teaching, for ninety-nine out of every hundred pupils will make you decide that, for this time at least, you must set aside your proposed plans. And what about the hundredth, that Normal Pupil whom you expected to meet continually, and who possesses in perfect balance The normal pupil. technic, temperament, and mental concentration? Indeed, you

are fortunate if you ever find her; and when she appears, she will add vastly to your responsibility, since, if she does not become a model pianist, you alone are to blame. Keep her, therefore, to the safe and sure paths, neither experimenting with such valuable material nor forcing her beyond her strength to pose as a "show card." Taking advantage of her aptitude for the interpretation of great ideas, acquaint her with examples of whatever is best in music, and do not waste her energies upon anything of lesser value.

Here are the interesting tests of your tact and patience: first, the pupils of special mental characteristics, including the nervous and super-confident pupils, those that are

Summary.

talkative, indifferent, careless, and those of good though fruitless intentions, the romantic and academic maidens, the poor misguided pupil, those who are hampered by slowness or musical stupidity, and those who aspire to become accompanists; second, the pupils of special physical properties of hand and arm, including pupils with short or long fingers, those with weak or heavy touch, and those with stiff muscles or of inability to make their fingers obey them. To crown your efforts, however, comes occasionally the exceptional pupil who apparently labors under no limitations. I have not mentioned specifically, however, the pupil to whom my sympathy especially goes out, who allows herself to be daunted by no obstacles: namely, the Pupil who intends to Teach. It is she who cultivates the talent which has been intrusted to her, and who finally sets forth to magnify it a hundredfold. It is with her in mind that I have presented these suggestions, which are pictures of my own experiences in the field. There is need enough for her efforts to combat the benighted ignorance of the true nature of music which even yet prevails. May the sense of the exalted character of her mission bear her triumphantly through all its inevitable difficulties and discouragements!

CHAPTER XI

THE SELECTION OF MUSIC

IN considering the problems presented by the question of *how* we are to teach, let us not neglect those equally important ones involved in the question of *what* we shall teach. To fit a pupil's needs to the letter with musical material requires no less acumen than that needed by a doctor in prescribing for a patient; indeed, the two processes are closely analogous. Many a young teacher, otherwise excellently equipped for his work, is brought to a realizing sense of this fact if he has neglected to provide a systematized supply of material. Perhaps he may tide over the first lessons by using the instruction book from which he himself was taught. But in due course of time he finds that he must produce a new piece, and accordingly he hastens to the music clerk for aid, with the result that he is bewildered by the huge pile of miscellaneous pieces given him for inspection, and finally chooses at random one which he afterwards discovers to be peculiarly unadapted to the case in hand.

From this experience he realizes that, before beginning to teach, he should have provided himself with graded lists of compositions, arranged in groups according to their applicability to certain normal demands of his work. The number of compositions thus listed need not be large at first, but should be comprehensive, and should include an outfit in each subject sufficient to carry the salient features of the group through all grades. Thus prepared, you will be able to see your way clear through an entire course of one line of work, such as *melody playing*, and will also have material at hand with which to supply a new pupil, whatever may be his needs.

Moreover, you should place no composition upon your lists

Statement of the problem.

Necessity for keeping graded lists.

until you have given it a personal, critical examination, and have decided upon its merits. It is doubtful if you should ever essay to teach anything not thus previously approved. Certainly in the early days of your work you should not venture upon so hazardous a proceeding; and at any time such a course should be followed only in an emergency, as when a pupil brings to you a piece for offhand criticism. To be sure, you cannot be expected to give a concert performance of every composition which you are teaching, — as the number of your pupils increases, such a requirement would be practically impossible to fulfill, — but you can at least be able to illustrate the chief points involved and give the pupil a practical impression of what you want him to do.

How far the teacher should study a composition which he assigns a pupil.

How shall you form these lists, you ask? In various ways. I will shortly endeavor to start you upon them; and there are other books, like Tapper's *Graded Piano Course and Teachers' Manuals*, and Kotzschmar's *Half-Hour Lessons in Music*, which suggest such material. You have a staunch ally, too, in the modern music publisher. He has come to realize that his interests and those of the teacher are identical, and so he holds out his hands cordially to welcome you to the ranks of the profession and offers you a wealth of advice and practical assistance. He presents you with catalogues containing minute and accurate classifications of teaching material, often illustrated by short, pertinent excerpts from the compositions recommended, and he is eager to send you ample selections of standard music of the grades you require, as well as to keep you well posted concerning his latest output. You are thus enabled, free of cost, to con at your leisure the cream of both new and old compositions, edited by the painstaking hands of experts and adorned with the best efforts of the printer's art.

How to form lists. Books and publishers as aids.

You should not hesitate to accept assistance from any other quarter where it is available. If you are taking lessons, ask your teacher for some of the fruits of his experience. Confer also with your fellow teachers. Nothing is more helpful than

occasional meetings with collaborators, at which each person presents a piece which he has found useful, to be discussed, and noted by the others for future reference. Current journals, such as *The Musician*, teem with helps in the music and recital programs which they publish and in their articles by practical teachers. To avail yourself of all these aids, you should set apart adequate time each week for critical perusal of new material. Some of this time, too, should be devoted to playing classic and standard works, from which additional gems may continually be mined.

Other aids: teachers, collaborators, journals, and collections of standard works.

After your teaching has begun, your lists will be constantly enriched by such work, and also by the fruits of experience. Some compositions which seemed particularly apt will be found impracticable, through some hidden complexity, and will be eliminated, while others will disclose hitherto unperceived treasures. To keep a history of your dealings with each piece, the card system may again be called into requisition. Each composition should be recorded on a separate card, together with the names of its composer and publisher, its grade, and any further information of importance concerning it. The names of the pupils to whom you give it should afterward be added, with a word as to its effect upon them. Here is a sample card:

Grade III

TCHAIKOVSKI,

Chant sans paroles, Op. 40, No. 6.

Imitative melody in both hands.

Given to Amelia Black, Jan. 21, 1910
(learned successfully, and played at recital, May, '10)

to James Smith, Feb. 4, '10 (did not like it).

These cards may be kept, arranged by grades, in groups, each of which is headed by an index card having a title which suggests its applicability.

What, now, are the conditions under which a composition is admitted into the select society which your lists represent?

Tests of the teach-
ableness of a com-
position. (1) It
should be good
music.

First, it should be good music. By this I mean music that is well written from a grammatical point of view. It is not necessary or wise to compose your lists exclusively from the works of the great masters, since for the teaching of musical elements music of complex thought and phrasing is poorly adapted. A Beethoven *Sonata*, even of a comparatively easy grade, for instance, involves a previous knowledge of technic and interpretation which should be derived from compositions in which these elements are presented singly.

Secondly, the composition should be attractive. It is not always easy to fulfill this condition, since what is interesting to you will sometimes prove equally uninteresting to the pupil. But, as a general rule, a composition which has themes of character and brightness, which is concise and well-knit and which is playable, will prove pleasing in the end, if not in the beginning. Mendelssohn's *Spring Song*, for instance, always asserts its charm, because it possesses these virtues, the lack of which makes other and more pretentious compositions by him tiresomely drawn out.

Thirdly, the piece should be pianistic. However rich in musical thought it may be, it is ill adapted for teaching if it furnishes awkward and discouraging progressions for the fingers. Much of Rubinstein's piano music, like his charming *Nocturne in G major*, is so clumsily written for the pianist as to be shelved in favor of more practical pieces. There is such a wealth of thoroughly pianistic music at hand that it is foolish to waste time in trying to mold into shape these unskillful contrivances. Likewise adaptations of music written for other forms of musical expression are to be avoided. Sousa *Marches*, for instance, are effective for military bands but execrable for the pianist. Likewise, arrangements of oper-

(2) It should be attractive.

(3) It should be pianistic.

atic airs, unless treated by a skillful and competent composer, should not be placed in the category of real piano music.

Fourthly, even if a piece be well written for the instrument, it is not entitled to unrestricted favor unless it illustrates in a marked degree some useful teaching point. Consider the last movement of Beethoven's Op. 26. (4) It should illustrate some important point. Here is a brilliant, interesting piano piece; and, in addition, we find a cleverly constructed and useful technical figure played continually by the hands in alternation and conjunction, through a wide variety of positions. There are compositions of this kind whose value to the student is at once apparent, and in the use of which he is earning the double increment of proficiency in some common technical device and the conquest of an important and permanent musical possession.

You are now prepared to consider the models for your lists which I have promised. Perhaps these may furnish a nucleus for further development, although I again warn Models for lists. you not to accept any piece without personal examination of it. I shall employ the customary seven grades, ranging from the earliest to the very difficult, and shall endeavor to include only such compositions as, in the light of experience, have seemed to meet the conditions stated above. The subjects emphasized will follow the same order in which they were treated in the earlier part of our discussions. I assume that you deal with mere finger gymnastics solely through the medium of the memorandum book, and shall there- Varieties of studies. fore not suggest any of the various books filled with these. If you wish to infuse greater system into your ideas of technic, I can recommend the books — *Some Practical Things in Piano Playing*, by Arthur Foote; *The Essentials of Piano Playing*, by Clayton Johns; *The Principles of Piano-forte Playing*, by Tobias Matthay, and *Natural Laws in Piano Technic*, by Mary Wood Chase, for the purpose. The pupil passes naturally from such work to studies in which the musical elements peep out more or less timidly from practically applied technical figures. While still concentrating his attention upon

digital development, he thus unconsciously fits this into conventional musical phraseology. Your first group is, therefore, as follows:

LIST A

Grade	TECHNICAL STUDIES
I-II.	Köhler, L., Op. 190. The Very Easiest Studies.
II-III.	Biehl, E., Op. 7, Books 1 and 2. Brauer, Fr., Op. 15.
III-IV.	Czerny, C., Op. 299, Bk. 1. The School of Velocity. Berens, H., Op. 61, Books 1 and 2. Newest School of Velocity.
IV-V.	Cramer, J. B., Sixty Selected Studies. (Bülow.) All of Book 1, and Nos. 19, 20, 21, 23, 24, 26, 29, 35, 36, 37, 38, 39, 42, 51.
V-VI.	Czerny, C., Op. 740. The Art of Finger Dexterity.
IV-VI.	Johns, Clayton, From Bach to Chopin.
VI-VII.	Chopin, F., Etudes, Op. 10, Nos. 1, 2, 4, 5, 7, 11. Op. 25, Nos. 1, 2, 3, 6, 8, 10, 11, 12.

In employing any succession of these studies, which you observe are overlapping in their scope, you should select those best adapted for the individual pupil and assign them in their most logical order. No book can be so compiled and graded as to fit every case, owing to the peculiarities of different pupils. It is well, therefore, to pursue the course laid out in a given collection only so long as this is as good as any other, and to change the order or to omit studies whenever such a proceeding seems beneficial. You may occasionally choose to use books of already selected material, such as Tapper's *Graded Piano Course*; but even then your own judgment should finally determine the order and nature of the work which you give. The earlier grades will naturally keep to the beaten track more strictly, since the demands of beginners are nearly identical; but, as the pupil advances, the necessity for added discrimination increases. I have indicated, in a few instances, the particular studies found most useful, as examples of such choice.

Order in which
these should be
assigned.

Sometimes you may desire to break the monotony of purely technical work by studies in which the elements of interpretation are prominent. The old notion, dating to the time when the most nauseous drugs were assumed to be most curative, was that the piano student should subsist for years on the driest bones of music, so that his mind should not be distracted from the seriousness of the subject by anything of an agreeable character. Having now discovered that pleasure and profit may be made to go hand in hand, we do not hesitate to select pleasing material and to whet the interest by introducing variety. If the child has a natural taste for expression, let him be fed with choice musical morsels from the very beginning. Let technical work be disguised within attractive melodies and rhythms, and let the pupil perceive that his labor is tending directly toward the coveted end.

I have chosen the studies in the above list because they contain much of musical interest besides the element of finger exercise. Those in the second list, however, exalt still further the musical factors.

LIST B

Grade INTERPRETATION STUDIES

- I-II. Gurlitt, C., Op. 117. The First Lessons.
- I-III. Ehmant, A., *Petite école mélodique*, four books.
Loeschhorn, A., Op. 65, three books.
- II-III. Macdougall, H. C., *Studies in Melody Playing*.
Burgmüller, F., Op. 100 (for small hands).
Heller, St., Op. 47.
- IV-V. Heller, St., Op. 46.
- V. Dorn, A., Op. 100, Bk. 2.
- IV-VI. Haberbier, E., Op. 53. *Études Poésies*.
- V-VI. Foote, A., *Nine Etudes*, Op. 27.
MacDowell, E., *Twelve Etudes*, Op. 39.
- VI. Moscheles, I., Op. 70, Bk. 1.
- VII. Chopin, F., *Études*, Op. 10, No. 3., Op. 25, No. 7, etc.
Rubinstein, A., *Six studies*, Op. 23.
Liszt, F., *12 Etudes d'exécution transcendante*.

There is a growing and salutary tendency to supplant preparatory studies by some of the longer standard compositions.

Pieces which may be used in place of studies. Especially where the pupil's time for practice is strictly limited is it desirable to expend as large an amount of it as possible upon works which will constitute a permanent addition to his *répertoire*. A pupil who has a natural aversion to what he terms "classical" music may be willing to accept it if given in the guise of studies, with the frequent result that he finds its interest grow as his desire for the lighter style diminishes. I therefore proceed to a list of what may be termed study pieces, or groups of pieces. Especially valuable in the advanced grades are the concertos, which will receive their crowning glory in the final addition of the second piano part.

LIST C

Grade

STUDY PIECES

- I **Reinecke**, Seven Little Pieces on Five Tones.
- I-II. **Oesten, T.**, Op. 61. May Flowers.
- II. **Beethoven**, Sonatina in G major.
Kullak, Th., Scenes from Childhood, Op. 61.
- III. **Kuhlau, Fr.**, Sonatinas, Op. 55, Nos. 1, 2, 3.
Clementi, Sonatinas, Op. 36, Nos. 1 and 2.
Beethoven, Sonata, Op. 49, No. 1.
- III-IV. **Mozart**, Sonata in C major (Edition Peters, No. 15).
Reinecke, C., Sonatina in D major.
- IV. **Haydn**, Sonata in F major (Edition Peters, No. 20).
Mozart, Sonata in G major (Edition Peters, No. 14).
- V. **Beethoven**, Sonatas, Op. 2, No. 1; Op. 10, No. 1; Op. 14, Nos. 1 and 2.
Mozart, Concertos in D, E flat, and C major.
Beethoven, Concerto No. 1, Op. 15.
- V-VI. **Bach**, Italian Concerto.
Schumann, Papillons, Op. 2.
Mendelssohn, Concerto in G minor.
- VI. **Bach**, Chromatic Fantasia.
Mendelssohn, Fantasia, Op. 28.
Hiller, F., Concerto, Op. 69.

- VI-VII. **Grieg**, Sonata, Op. 7.
Beethoven, Sonatas, Op. 53 and Op. 57.
- VII. **Chopin**, Sonata in B flat minor.
Schumann, Concerto, Op. 54.
Grieg, Concerto, Op. 16.

Your most effective material, however, will lie in the carefully selected lists of short pieces. These should be so comprehensive that, whatever element you are desirous of emphasizing in any grade, you will have something to illustrate it. As far as possible, too, the piece should exalt one element to the entire subordination of all others. Especially when the pupil is laying his technical foundations should his pieces contain no complications of interpretation. In his first piece, the simplest form of melodic legato should prevail, as in the following compositions:

Value of short
pieces as teaching
material.

LIST D

- | Grade | TECHNIC, LEGATO WORK |
|-------|---|
| | I. Armand, J. C. , Four little pieces in C major.
Pratt, S. G. , A Prelude, C major.
Behr, Fr. , Shepherd's Song, Op. 575, No. 6. |
| | II. Cadman, C. W. , Under the Spreading Chestnut Tree, Op. 37, No. 6.
Orth, L. E. , The Merry-go-round, Op. 6, No. 2.
Cadman, C. W. , In the Hammock, Op. 35, No. 3. |
| | III. Bohm , La Fontaine, Op. 221.
Lange , New Spring.
Pacher , Austrian Song, Op. 69. |
| | IV. Daquin , Le Coucou.
Haberbier , Scherzino, Op. 53, No. 10.
Lavallée , Le Papillon, Op. 18.
Handel , Fantasia in C major. |
| IV-V. | Seeling , Impromptu, Op. 8, No. 1.
MacDowell , Alla Tarantella, Op. 39, No. 2.
Mendelssohn , Spinning Song. |
| | V. Chopin , Prélude, Op. 28, No. 3.
Godard, B. , Au Rouet. |
| V-VI. | Sinding , Frühlingsrauschen.
Beethoven , Last Movement of Sonata, Op. 26. |

- VI. **Raff**, *La Fileuse*.
MacDowell, *Hexentanz*, Op. 17, No. 2.
- VI-VII. **Moszkowski**, *In Autumn*, Op. 36, No. 4.
Schumann, *Traumeswirren*, from Op. 12.
- VII. **Liszt**, *Etude in D flat*.

Pieces involving varied forms of the staccato touch will be required somewhat later, but are introduced at this point since they involve mainly the question of technic.

LIST E

- | Grade | TECHNIC, STACCATO WORK |
|---------|---|
| I. | Wohlfahrt , H., <i>Polketta</i> , Op. 61, No. 22. |
| II. | Hofmann , H., <i>Little Rogue</i> , Op. 77, No. 1.
Kern , C. W., <i>Moorish Dance</i> , Op. 103.
Gurlitt , C., <i>Salto Mortale</i> , Op. 101, No. 20.
Hackh , Otto, <i>The Little Soldier</i> , Op. 380, No. 1.
Sartorio , A., <i>A Frolic</i> , Op. 229, No. 16. |
| III. | Guilmant , <i>Petite Marche</i> , Op. 48, No. 4.
Bohm , <i>Joyous Youth</i> .
Spindler , <i>Staccato Etude</i> , Op. 221, No. 2. |
| IV. | Chaminade , <i>Callirhoë</i> , <i>Air de Ballet in G major</i> .
Lack , Th., <i>Pizzicato-Bluette</i> , Op. 152.
Delahaye , <i>Menuet Columbine</i> .
Huss , H. H., <i>Etude Mélodique</i> (for wrist movement). |
| V. | Moszkowski , <i>Scherzino</i> , Op. 18, No. 2.
Mendelssohn , <i>Fantasie</i> , Op. 16, No. 2. |
| VI. | Nevin , E., <i>Arlecchino</i> , Op. 21, No. 1.
Mendelssohn , <i>Rondo Capriccioso</i> . |
| VI-VII. | Raff , <i>Rigaudon</i> , Op. 204, No. 3. |
| VII. | Moszkowski , <i>Etincelles</i> , Op. 36, No. 6.
Brahms , J., <i>Capriccio</i> , Op. 76, No. 2. |

When the elements of interpretation are reached, the task of finding pieces which emphasize only one phase of the subject becomes more difficult, and you will be obliged sometimes to assign to a given list a piece of which important parts belong logically to other groups. If, however, a factor like that of rhythm stands out

Grouping of pieces
for illustration of
elements of inter-
pretation.

prominently, you will not hesitate to classify the piece upon this basis.

There are two varieties of rhythmic pieces, namely, those in which the metric accent is strong with few complicated time-divisions, and those in which such complications are numerous.

LIST F

- | | |
|-------|---------------|
| Grade | RHYTHM, PLAIN |
|-------|---------------|
- I. **Evarts, Ralph.**, Let's be Merry.
Bordman, G. N., The Blacksmith's Song.
Ehmant, A., Waltz in C. (Four First Grade Pieces.)
 - II. **Cadman, C. W.**, Mister Policeman (March), Op. 35, No. 9.
Muller, C., Minuet in G.
Orth, L. E., The Merry-go-round, Op. 6, No. 4.
 - III. **Gulmamt, A.**, Tarantelle, Op. 48, No. 6.
Hofmann, H., Gavotte, Op. 77, Bk. 2, No. 5.
Hitz, F., Bonjour.
 - III-IV. **Von Wilm, N.**, Mazurka, Op. 8, No. 2.
 - IV. **Dolmetsch, V.**, En Balancelle, Op. 93.
Orth, John, Valse Gracieuse, Op. 7, No. 3.
Schubert, Minuet in B minor.
Grieg, Humoreske, Op. 6, No. 3.
 - V. **Borowski, F.**, Minuet in G major.
Bach, J. S., Gavotte in E (Saint-Saens).
Nevin, E., Shepherds all and Maidens Fair, Op. 16, No. 2.
 - VI. **Weber**, Invitation to the Dance.
Sjögren, Eroticon in A flat.
Chopin, Polonaise in A, Op. 40, No. 1.
 - VI-VII. **MacDowell**, Polonaise, Op. 46, No. 2.
Schutt, Valse, A la bien aimée, Op. 59, No. 2.
 - VII. **Moszkowski**, Liebeswalzer.
Chopin, Polonaise in A flat, Op. 53.

LIST G

- | | |
|-------|-----------------|
| Grade | RHYTHM, COMPLEX |
|-------|-----------------|
- I. **Armand, J. O.**, Slow Waltz (Four Little Pieces in C).
 - II. **Gurlitt**, Scherzo, Op. 101, No. 16.
Cadman, C. W., The Circus Parade, Op. 34, No. 4.
Reinecke, Gavotte in C, No. 1 (Old and New Dances).

- III. Sartorio, Military March, Op. 229, No. 3.
Strelezki, Polkette in B flat major.
Tchaikovsky, The Lark's Song.
Lichner, On the Meadow, Op. 95, No. 2.
- III-IV. Lack, T., Idilio.
Bargiel, Idylle, G major.
Debussy, The Little Shepherd, from the "Children's Corner."
- IV. Chaminade, Arlequine, Op. 53.
Godard, B., Bergers et Bergères.
Whelpley, B., Serenade, Op. 4, No. 3.
- V. Bach, J. S., Fantasia in C minor.
Debussy, Arabesque in E major.
Tchaikovsky, Troika, Op. 37, No. 11.
- VI. Moszkowski, Air de Ballet, Op. 36, No. 5.
Raff, Villanella, Op. 89.
- VI-VII. Liszt, Rhapsodie, No. 11.
- VII. Chopin, Scherzo, Op. 35.

Melodies, likewise, may be grouped in two divisions, embracing first those which appear only in a single voice with harmonic accompaniment, and second those which appear in more than one part either as contrasting tunes or as thematic fragments.

LIST H

Grade SINGLE MELODY, WITH ACCOMPANIMENT

- I. Schumann, Melody, Op. 68, No. 1.
Behr, F., Always Gay.
Thomé, F., Melody in C.
- II. Gurlitt, C., Waltz, Op. 101, No. 11.
Matthey, J. H., In the Meadow, Op. 80, No. 2.
Grieg, Albumleaf, Op. 12, No. 7.
- III. Schubert, Hedge Roses, arr. from Op. 3, No. 3.
Bossi, M. E., Barcarola, No. 2 of Kinder Album.
Massenet, Mélodie, Op. 10.
- III-IV. Kjerulf, Spring Song, Op. 28, No. 5.
Schytte, Berceuse in G major.
- IV. Plynski, Berceuse, Op. 13, No. 7.
Schütt, Canzonetta in D major.
- IV-V. Mendelssohn, Prelude in E minor.
Sinding, Serenade in D flat.

- V. Chopin, Nocturne in G minor, Op. 37.
Raff, Etude Mélodique.
- VI. Schütt, Romance in G flat.
Chopin, Berceuse.
- VI-VII. Liszt, Liebestraum in A flat.
- VII. Chopin, Nocturne, Op. 37, No. 2.
Fauré, Sixth Barcarolle.

LIST I

Grade

MELODY, COMPLEX

- I. Ascher, J., Song without Words, Op. 59, No. 4.
Wohlfahrt, H., A Little Dialogue, Op. 61, No. 7.
- II. Schumann, Happy Farmer, Op. 68, No. 10.
Cadman, C. W., The Race (Galop), Op. 37, No. 7.
Kullak, Th., Theme and Variations in A major.
- III. Handel, Fugue in C major.
Paine, J. K., Wayside Flowers, Op. 26, No. 2.
Nevin, E., Barchetta, Op. 21.
- III-IV. Beethoven, Third movement from Sonata, Op. 2, No. 2.
Rubinstein, A., Romance in F, Op. 26, No. 1.
- IV. Chaminade, C., Serenade, Op. 29.
Bach, J. S., Passepied from Fifth English Suite.
Jadassohn, S., Scherzo in Canon form, Op. 35.
- V. Schumann, Warum, Op. 12, No. 3.
Bach, J. S., Fugue in D major, Vol. 1, No. 5 of W. T. C.
- VI. Schumann, Aufschwung, Op. 12, No. 2.
Bach, J. S., Fugue in C sharp minor, Vol. 1, No. 3 of W. T. C.
- VII. Mendelssohn, Prelude and Fugue in E minor.
Brahms, Rhapsodie, Op. 79, No. 2.

Pieces in which the harmony is supreme are naturally scarce in the earliest grades, where simplicity is the watchword. They may be anticipated by the practice of simple hymns. In the later grades, the modern compositions based upon shifting, kaleidoscopic harmonies find their place.

LIST J

Grade

HARMONY

- I. Oesten, T., The Dancing Master, Op. 61, No. 6.
- II. Behr, F., Quiet Prayer, F major.
Gurlitt, C., Morning Prayer, Op. 101, No. 2.
Cadman, C. W., The Curfew, Op. 35, No. 10.
Schumann, Choral, Op. 68, No. 4.

- III. Mendelssohn, Klavierstück, Op. 72, No. 1.
Jensen, The Mill, Op. 17, No. 3.
Schubert, Hark, Hark, the Lark, arr. by A. Ruthardt.
- IV. Grieg, Erotik, Op. 43, No. 5.
Paderewski, Mélodie, Op. 8, No. 3.
Chopin, Prélude, Op. 28, No. 4.
- IV-V. MacDowell, Old Love Story, Op. 61, No. 1.
Strauss, R., Träumerei.
- V. Schumann, Arabesque, Op. 18.
Paderewski, Nocturne in B flat.
- VI. MacDowell, From a German Forest, Op. 61, No. 3.
From a Wandering Iceberg, Op. 55, No. 2.
Grieg, To Spring.
Debussy, Clair de Lune, from Suite Bergamasque.
- VII. Brahms, Intermezzo, Op. 117, No. 1.
Reinecke, Ballade in A flat.
Ravel, Jeux d'eau.

Finally, those pieces are grouped together in which balancing phrases and their union in a symmetrical architectural structure form the basis of study. As the factor of diversity is here a prime necessity, the elements of rhythm, melody, and harmony, will each present points of interest.

LIST K

Grade

PHRASING

- I. Breslauer, E., Little Gavotte, Op. 46, No. 28.
Loomis, H. W., A True Story, Op. 78, No. 3.
Reinecke, Little Song, Op. 183, No. 2.
- II. Hofmann, H., Little Rogue, Op. 77, Bk. 1, No. 1.
Cadman, C. W., Dance of the Sunbeams, Op. 34, No. 8.
- III. Guilment, A., Alla Siciliana, Op. 48, No. 2.
Sartorio, A., Airiness, Op. 229, No. 17.
Von Wilm, N., Gavotte, Op. 81, No. 10.
- III-IV. Lack, Th., Madrigal, Op. 136.
Ehrlich, Barcarolle in G major.
- IV. Backer-Gröndahl, A., Serenade in F major.
Mozart, Fantasia in G minor.
- IV-V. Reinhold, H., Impromptu, Op. 28, No. 3.
Nevin, E., Il Ruscignuolo, Op. 21, No. 5.

- V. Von Wilm, N., Impromptu, Op. 57, No. 1.
Rheinberger, Ballade in G minor.
Schumann, Vogel als Prophet, Op. 82, No. 7.
- V-VI. Schubert, Impromptu, Op. 142, No. 3.
MacDowell, Poems after Heine, Nos. 2 and 3.
- VI. Saint-Saëns, Caprice on Gluck's "Alceste."
Moszkowski, Gondoliera, Op. 41.
- VII. Schubert-Liszt, Hark, Hark, the Lark!
Sgambati, Fifth Nocturne.

Another grouping separates compositions into the *brilliant* and the *soulful* styles. Inasmuch, however, as most rhythmic and technical pieces fall under the former category while the purely melodic are found in the latter, these have already been systematized. You may also wish to group those compositions which have some special application, like those for octave playing, or those for the development of the weak fingers. Ensemble works, too, will be assigned their place. Since, however, all these are not essential to your primal equipment, I shall leave them to grow from your own experience. I may suggest, however, as a starting point for four-hand performances among the little folk, the two books of *Very Easy Piano Duets*, in Ditson's *Half-dollar Music Series*, in which both treble and bass parts are adapted to the capacity of beginners.

It is evident, then, that the problems relating to the selection of music are some of the most important which the teacher has to face. He must, accordingly, keep a series of graded lists, covering at least all the ordinary cases which he is apt to meet, and of which each item has received careful examination previous to its insertion. The lists may originally be culled from friends, publishers, and musical literature, and will be enriched by after experience. To be considered worthy of admission, also, a piece must be well written, attractive, pianistic, and illustrative. The range of subjects covered will include studies, both technical and interpretative, pieces which emphasize individually each of the

Other possible
lists.

Summary.

musical elements, compositions of special application, and ensemble works.

In thus outlining the work which you are called upon to perform in the various branches of piano instruction, I realize

Conclusion. that I am proposing what seems at first sight an

Herculean task. "How can I ever hope," I hear you say, "to lead this poor little mind of my timid beginner through such a maze of perplexities!" I have, however, described only the real and necessary factors of a complete knowledge of piano playing; and, in becoming a teacher of the instrument, you assume the responsibility of bringing your pupils to a comprehension of these. It is not often that you will have the opportunity of leading an individual pupil through every step of the journey,—many will drop out on the way, some will not have the endurance to proceed beyond a certain stage, while others will have traversed part of the distance before coming under your care,—but whatever their aptitudes or wishes, you should remain loyal to your own ideals and convictions, and lead your pupils unswervingly along the path which you have recognized as that tending toward thoroughness and sincerity. There will be many discouragements, and frequent temptations to cater to popular or unworthy tastes. Only by overcoming these, however, will you retain your final self-respect. The piano has become one of the important and necessary factors of modern civilization. Thousands of children, youths and maidens, men and women, are spending many hours of their lives in persevering attempts to extract its hidden treasures. It remains for you and your colleagues to decide whether they shall discover only tinsel and dross, or the pure gold and priceless gems that lie ready to reveal themselves at the magic touch which it is your duty and privilege to impart.

LIST OF BOOKS MENTIONED IN THE TEXT

- APTHORP, WILLIAM FOSTER.** *The Opera, Past and Present.*
 Pp. xiv + 238. Charles Scribner's Sons, New York, 1901. \$1.25.
 Summarizes the development of opera, with sketches of composers and their works.
- BALTZELL, W. J.** *Biographical Dictionary of Musicians.*
 Pp. 300. Oliver Ditson Company, Boston, 1910. \$1.25.
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- BROWN, JEAN PARKMAN.** *Intervals, Chords, and Ear Training.*
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 A course in elementary harmony, admirably adapted for use in connection with piano instruction.
- BULLARD, FREDERIC FIELD, Editor.** *Burrowes' Piano Primer.*
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- CHASE, MARY WOOD.** *Natural Laws in Piano Technic.*
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- CHRISTIANI, A. F.** *The Principles of Expression in Piano Playing.*
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